WARNER BROS. . . . THE NO. 1 COMPANY

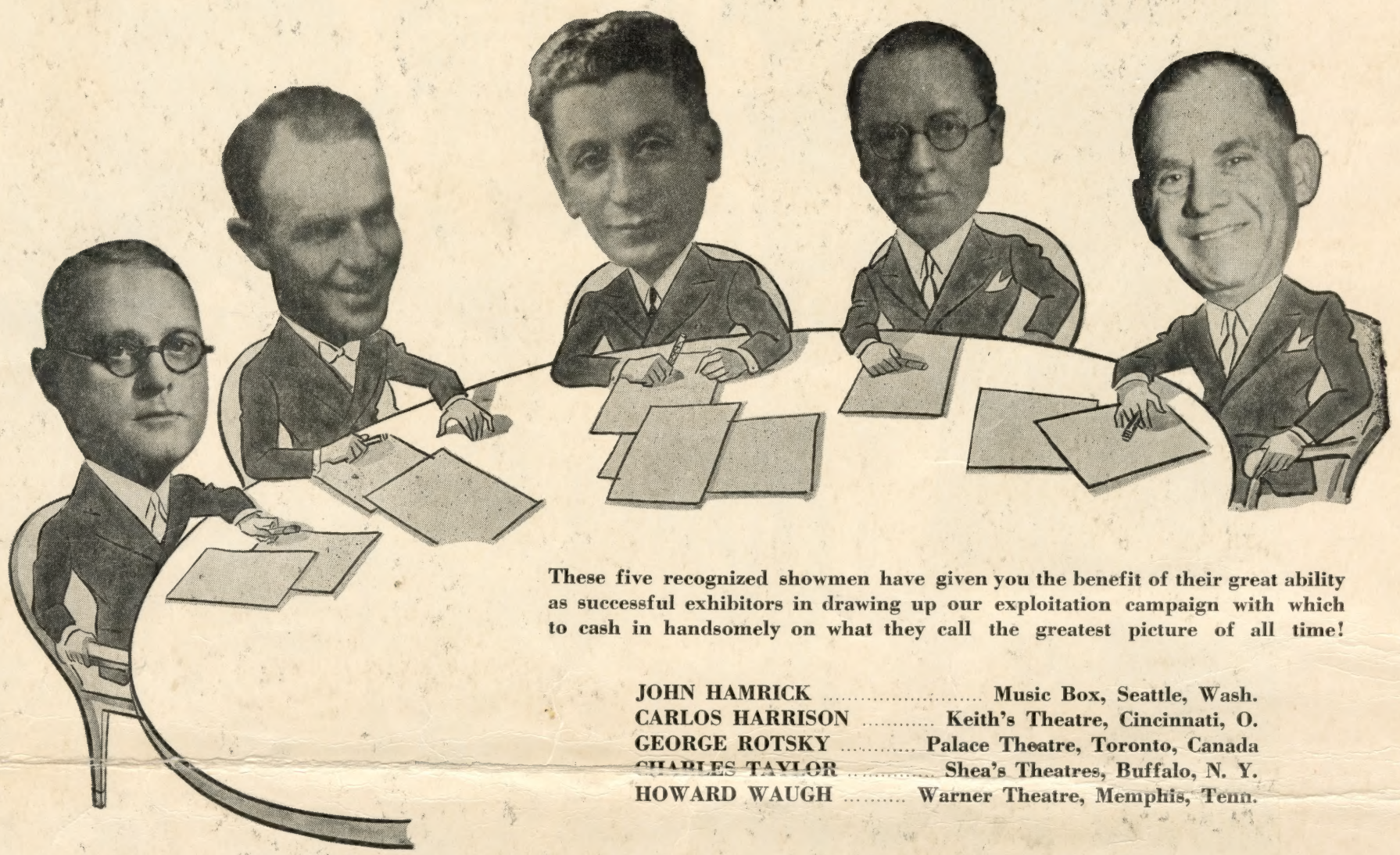
ROADSHOW CAMPAIGN MATCHES

Footlight Parade

Another Warner Bros. Masterpiece

Exploitation Council

FIVE NATIONAL SHOWMEN SET THE CAMPAIGN FOR "FOOTLIGHT PARADE"



These five recognized showmen have given you the benefit of their great ability as successful exhibitors in drawing up our exploitation campaign with which to cash in handsomely on what they call the greatest picture of all time!

JOHN HAMRICK ..... Music Box, Seattle, Wash.
CARLOS HARRISON ..... Keith's Theatre, Cincinnati, O.
GEORGE ROTSKY ..... Palace Theatre, Toronto, Canada
CHARLES TAYLOR ..... Shea's Theatres, Buffalo, N. Y.
HOWARD WAUGH ..... Warner Theatre, Memphis, Tenn.

NATIONAL EXPLOITATION COUNCIL FOR "FOOTLIGHT PARADE" SAY:

"Footlight Parade" is as sweet a bill of merchandise as anybody would want. It positively is the greatest picture to come out of Hollywood. It's a positive mop-up!

"Footlight Parade" has everything! It's the fastest, most spectacular show ever produced! Tons of laughter . . . drama to grip your heart . . . singing, dancing, comedy and spice!

The cast is big enough to supply headliners for a score of pictures! . . . Plus hundreds of dazzling beauties in breath-taking spectacles never before seen on stage or screen. And tuneful songs that will catch on like wild-fire!

Here is a picture that is impossible to over-sell! It has hundreds of exploitation angles and tie-up possibilities. Loads of opportunities for street stunts, lobby attractions and window displays!

Give "Footlight Parade" a road-show campaign.

All the exploitation for "42nd Street" and "Gold Diggers of 1933"—plus everything that you have ever done for other important pictures combined—should be the set-up for "Footlight Parade."

Pep up your employees! Show them the picture and get them raving about it. Invite the important radio artists, orchestra leaders and radio announcers in your city to see "Footlight Parade" in advance of your opening so that they too can get enthused over its splendor, and the tuneful music.

Start your newspaper publicity three weeks ahead of opening date. Plant pictures of the stars and the beauties in your rotogravure section and picture pages far in advance of your opening. Supplement the Vitaphone trailer with a special institutional trailer hailing "Footlight Parade" as the entertainment masterpiece of all time!

Jimmy Cagney's singing and dancing is an angle to hang many stunts and tie-ups. Conduct a dancing contest, use mechanical displays in your lobby and department store windows. Cover all your dance halls, high schools and colleges with heralds to put across one of the sockiest highlights of the picture.

Cover your town and vicinity within a radius of miles in "circus" bill-posting style with the brilliantly designed paper. Banner every window. Barricade every vacant store front. Use street cars, busses, taxi-cabs to carry your message all over town. Bring into play sound trucks, floats and street stunts to attract attention.

Ride the music angle hard! It's BIG and spells money! Get window and counter displays, use package inserts, and large banners listing all the song hits on music store fronts and windows.

Plan the opening night to be most colorful, the brightest, the noisiest, the most rousing throng-packed event in the history of your theatre.

Put on a big celebration with a mammoth parade. Invite every club, society, and band to march to your theatre. Get your townspeople to turn out in costumes to participate in a colorful Pageant, climaxing at your theatre.

Have a big radio advertiser sponsor a broadcast, using all the musical numbers, and the highlights in the picture.

Make every night a big event. Dedicate nights to colleges, American Legion, and other organizations having a large following, and get them to turn out in body.

Circularize hotels, office buildings, apartment houses, department stores and factories with heralds, novelties, souvenirs and reminders about "Footlight Parade."

CLEAR THE WAY! YOU'RE BACK IN BIG TIME SHOW BUSINESS WITH "FOOTLIGHT PARADE"!

Production Information

Cast of Characters

Chester Kent	James Cagney
Nan	Joan Blondell
Bea	Ruby Keeler
Scotty	Dick Powell
Francis	Frank McHugh
Mr. Gould	Guy Kibbee
Mrs. Gould	Ruth Donnelly
Bowers	Hugh Herbert
Vivian	Claire Dodd
Thompson	Gordon Westcott
Frazer	Arthur Hohl
Joe Grant	Phillip Faversham
Cynthia	Renee Whitney
Gracie	Barbara Rogers
Miss Smythe	Juliet Ware
Apollonoras	Paul Porcasi
Fralick	Herman Bing
Cop	Charles Wilson
Doorman	William Granger

Official Billing

Warner Bros. Pictures, Inc. & the Vitaphone Corp.	25%
presents	
"FOOTLIGHT PARADE"	100%
with	
James Cagney—Joan Blondell—Ruby Keeler—Dick Powell	75%
and	
Frank McHugh—Ruth Donnelly	60%
Guy Kibbee—Hugh Herbert	60%
Directed by Lloyd Bacon	10%
Numbers created and staged by	2%
Busby Berkeley	10%
A Warner Bros. and Vitaphone Picture	40%

Production Staff

Director	Lloyd Bacon
Creator and Director of Numbers	Busby Berkeley
Dialogue Director	William Keighley
Screen Play by	Manuel Seff and James Seymour
Music and Lyrics by	Harry Warren and Al Dubin Sammy Fain and Irving Kahal
Photography by	George Barnes
Art Directors	Anton Grot and Jack Okey
Film Editor	George Amy
Gowns by	Milo Anderson
Vitaphone Orchestra conducted by	Leo F. Forbstein

Guy Kibbee and Renee Whitney in "Footlight Parade," Warner Bros.' latest musical hit.

Cut No. 25 Cut 30c Mat 10c

JAMES CAGNEY

Cut No. 80

Cut 30c Mat 10c

The Story

Chester Kent, a famous musical comedy director, finds himself out of a job when talking pictures come in, as the latter supplant the musicals in popular favor. His wife walks out on him when she finds he is no longer in the money, and he gives her his last cent to go to Reno and get a divorce.

Kent is a man of ideas, however, and he hits on a plan to make up prologues to be played over a chain of theatres in conjunction with the picture feature. Frazer and Gould, his former employers, finance him and give him a third interest in the concern.

Every idea of Kent's is stolen by a rival concern who rush their prologues to completion ahead of him. His assistant, Thompson, has been neglecting his work. Kent suspects him and discharges him. Thompson promptly goes over to the rival concern. But the leaks continue. Kent's prologues are good, however, and the firm is making money. Frazer and Gould, however, manipulate the books so that they get a fat profit while Kent gets nothing but a small drawing account.

He slaves on, however, aided by his efficient secretary, Nan, who is very much in love with him. One night Kent goes to her apartment where he meets Vivian, a pretty chiseler, and falls for her hard. He gives Vivian a job at the office which makes Nan furious. Vivian is a fast worker and she and Kent are soon engaged, he believing his wife has obtained her divorce.

Among the efficient workers at the Frazer and Gould offices is Bea, a former dancer, who is determined to be a business woman, and for this reason dresses as plainly as possible. But when Scott Blair is wished on Kent as a singer through the influence of Mrs. Gould, she changes her ideas. She falls in love with Scott, although she thinks she despises him because he is a pet protege of the boss' wife. Scott, just out of college, is intrigued by her razzing, and falls in love with her.

To Kent's surprise, Scott makes good as a singer. Bea asks Kent for a transfer to the dancing department so she can play with Scott, and blossoms out in feminine apparel.

Kent is given three days to make three prologues. Fearing a leak, he puts in a supply of food and locks everyone in the place. Vivian grouches at being locked up, but Kent pleads with her to be patient.

In the midst of his work, his wife breaks in on him and demands $25,000. Otherwise, she states, she will raise a scandal over Vivian. She had gone to Europe instead of Reno, and hearing that Kent was in the money again, returns.

Kent can't raise the money and thinks he is sunk. He tells Vivian who turns on him like the cheap chiseler she is, telling him she will sue for breach of promise. Nan finds out what the trouble is, Kent being unable to concentrate on his work. She has long suspected the members of the firm of holding out on Kent, so she goes to the partners with a bluff that she knows all about their trickery and threatens to expose them unless they give her $25,000 hush money. They fall for the bluff.

But when she turns the money over to Kent, he immediately sees through it, tells the partners what he thinks of them and quits flat. Nan follows and tries to get him to return, but he refuses. The circuit managers hear that Kent is out and refuse to consider the proposition unless he makes the prologues.

Kent is angrily tearing his name off a billboard advertising his prologues when he suddenly gets a new idea. He is so enthused over it that he rushes back to work. He whips his prologues into shape and they are ready to open in three houses. Just before the curtain goes up the juvenile is arrested for non-payment of alimony.

Everyone is in despair, but Kent goes on himself in the juvenile's place and makes a hit. The circuit contracts for the prologues, and Kent demands an accounting with the firm which they are now more than willing to give.

Nan turns the $25,000 check over to Kent's wife upon her signing a release. She then steers Kent to Vivian's room, where he finds her in the arms of another employee. This evidence ends any possibility of breach of promise.

Kent turns to Nan. Her hair is disheveled, her clothes rumpled and she shows weariness from days and nights without sleep, working for Kent. He at last realizes that she is the girl.

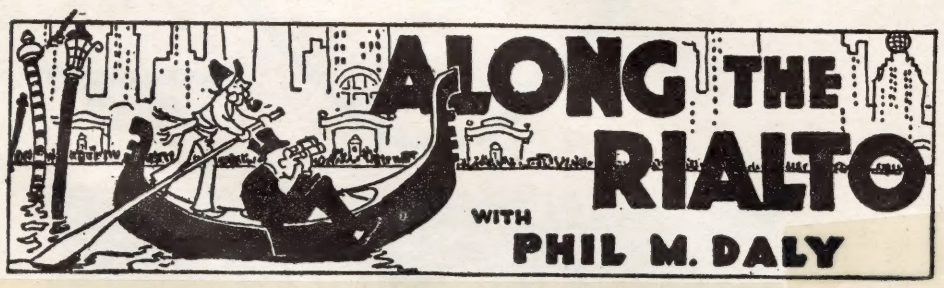
Raves from Critics

THE Film DAILY Saturday, Sept. 30, 1933

"Footlight Parade"

Those who thought that Warners would not be able to turn out another musical equalling "42nd Street" and "Gold Diggers" are going to be put to the inconvenience of having to change their minds For this footlight parade which was shown to an invited audience yesterday not only equals its predecessors, but surpasses them by generous miles. If there is anyone left who thinks the screen can't put on musical extravaganzas as effectively as the stage, this production will convince him that what Broadway producers have been putting on are just programmers compared to the latest Warner wonder. Aside from story, which is never important in spectacular affairs of this kind, the picture has just about everything that any other musical ever had and lots of surprises that none ever had. In fast action tempo, it unfurls wonder after wonder until even the customers who sit on their hands are forced to squirm out of it and burst into applause. For director Lloyd Bacon and dance director Busby Berkeley, the picture sets a standard that challenges competition. Of the cast, James Cagney, branching out as a nifty singer and dancer, takes top honors. He is followed by Ruby Keeler, Joan Blondell, Dick Powell, Frank McHugh and a host of other first-line performers. And palms are rated by the composers, Walter Donaldson and Gus Kahn; the authors, Manuel Seff and James Seymour; the cameraman, George Barnes, and all other cinemasmiths who had a hand in the production. It should be one of the season's best money pictures. GILLETTE.

THE Film DAILY Saturday, Sept. 30, 1933



● ● ● STILL BREATHLESS from viewing Warners' "Footlight Parade".....more about it later.....plenty has been said in ye editor's box and the regular review..... a pix nobody can afford to miss.....for everybody will be talking about it.....the producers have decided to hold the trade showing simultaneously with the world premiere at the Strand next Wednesday nite.....Andy Smith and Grad Sears have wired district and branch managers to extend invitations to exhibs to attend the New York opening.....as soon as we finish this kolumn.....we light out on an exploring expedition.....you won't hear from us till we discover that Warner Waterfall of Busby Berkeley's.....never saw such maidens bathing in any brook!.....

* * * *

MOTION PICTURE DAILY

Saturday, September 30, 1933

Looking 'Em Over

"Footlight Parade"

(*Warners*)

It tops "42nd Street" and "The Gold Diggers of 1933," does "Footlight Parade," third successive musical in what is now an established parade of Warner musical hits. Sounds like an exaggeration and a statement attributable to unbounded enthusiasm, but this reviewer stands by his guns.

Like its predecessors, "Footlight Parade" will be talked about for its three swell musical numbers: "Honeymoon Hotel," "By a Waterfall" and "Shanghai Lil." That would be enough to shoot this 'way over the line as a piece of celluloid to reckon with as a box-office draw. But where the first two had banalities in story, or so little story it had to be excused, the yarn in "Footlight Parade" turns out to be a harum-scarum, if somewhat slightly overemphasized, but kidding account, of an outfit that produces theatre prologues for a national circuit at the rate of one a week. Understandable enough at all points to give the public a kick, "Footlight Parade" becomes even more convincing for the lowdown on this cock-eyed business which it portrays.

You get Jimmy Cagney as a musical comedy producer thrown out of a job by the advent of talkers. He conceives the idea of making stage prologues for a circuit on a pro-rata cost basis and so embarks on a dizzier career than ever could have been his in the comparative quietude of the musical comedy world.

The climax, building into the prologue previews of three sample shows designed to cinch a contract with 40 de luxers, develops naturally and, what is much more important, gives the musical a chance to send its singing-dancing principals, who include Ruby Keeler, Dick Powell and Cagney himself, through hotel corridors, under and above water and into a Chinese opium den atmosphere to end it all with a plug for Roosevelt, the NRA and the Blue Eagle.

It's all rousing entertainment, well-staged and very adroitly handled. How adroitly, the nation's theatres will begin to prove almost immediately, for the picture goes into distribution pronto. KANN

NOTE TO EXHIBITOR: — You can use these reviews for a lobby blow up, in ads and for publicity purposes.

Newspaper Critics Hail "Footlight Parade"

". . . This Warner Bros. feature is just about the biggest song, dance and story picture to date, and I would hesitate to name any in its class for spectacular numbers . . . Brilliantly spark-plugged in cast, it's easy to figure this as a sensational hit."

EDWIN SHALLERT . . .
Los Angeles Times

* * *

". . . Better than '42nd Street' and much greater entertainment than 'Gold Diggers.' . . ."

ROBIN COONS . . .
Associated Press

* * *

"There isn't a motion picture studio in town that won't envy Warner Bros. this picture."

DAN THOMAS . . .
N.E.A. (United Press)

* * *

". . . A marvelous production. The ensembles surpass anything I ever imagined."

JESSIE HENDERSON . . .
Consolidated Press

* * *

"Great show—a real treat."

ROBERT WAGNER . . .
Editor of Script

* * *

"It's the greatest thing of its kind I've ever seen! I was so excited I crushed my hat which I was holding. It's amazing."

DOROTHY WOOLRIDGE . . .
Syndicate Writer

* * *

". . . I didn't think '42nd Street' and 'Gold Diggers' could be topped, but 'FOOTLIGHT PARADE' surpasses both . . . It's a swell picture."

BILL EDWARDS . . . United Press

THE Film DAILY Saturday, Sept. 30, 1933

"FOOTLIGHT PARADE"

with James Cagney, Joan Blondell, Ruby Keeler, Dick Powell

Warners 1 hr. 40 mins.

SMASH HIT EASILY TOPS EVERY MUSICAL TO DATE WITH LAST WORD IN GORGEOUS, SPECTACULAR NUMBERS.

Warners definitely cinch their claim as the premier producers of spectacular musicals with this latest, which tops their "Gold Diggers" and "Forty-Second Street." Chief honors go to Busby Berkeley for his genius in spectacular staging of three smash numbers. The story leading up to their presentation also has more of the human element than those other two named. Director Lloyd Bacon did a superb job in the fast tempo from the opening shot, having caught the spirit of the show world realistically. Some swell comedy lines and business with believable and human characterizations. But the three numbers ARE the picture. They're more than enough. "By A Waterfall" is unquestionably the most gorgeous and spectacular musical number ever screened. It leaves you breathless with its beauty, dazzle and flashing brilliance, and the ingeniousness of the clever dance formations done entirely in the water pool. A smash novelty in, of and by itself. Other two numbers click strong, "Honeymoon Hotel" and "Shanghai Lil." The four principals turn in ace performances. Exquisite camera work. A clean-up without a struggle.

Publicity Section Contains Enough Special Features For A Driving 6-Week Campaign

We are giving you sufficient material for a strong, well rounded publicity campaign. We anticipated that exhibitors will want a three week advance campaign and a similar period of current publicity.

You will find stories that sell every element in the picture, so grouped that you can alternate your campaign with publicity that sells the stars, the girls, the spectacles, the music and the vastness of the production.

In addition to the stories, you have at your command the following added features with which to drive home to every newspaper reader the fact that you are playing "Footlight Parade."

1—A ten chapter newspaper serialization.

2—Two pages of roto art, suitable for use as a unit or layouts for successive days.

3—Striking publicity art that embraces the spectacles, the stars and the gorgeous girls.

4—An unusually interesting full newspaper page Sunday Feature.

5—A 30 Minute Radio Sketch.

6—A five column newspaper strip showing the "James Cagney Hop."

USE N. Y. RAVES FOR LOBBY BLOW-UP

N.Y. MIRROR

"FOOTLIGHT PARADE" IS GREAT

Musical Comedy Film at Strand Presents Back Stage Love.

By BLAND JOHANESON.

Better musical numbers, more handsomely staged, than those in "Gold Diggers" and "42d Street," distinguish this third production of the all-star musical cycle which comes from the Warner Brothers studio. Once more Dick Powell and Ruby Keeler represent the young love interest in a story of backstage, while stars play the character roles surrounding them. And the most spectacular star this time is James Cagney, jauntily making his debut as a movie song and dance man, and scampering away with the picture.

LAVISH ENTERTAINMENT.

That no theatre possibly could put them on, with their waterfalls, swimming pools, U. S. Navy drills and massive settings, matters not at all to "Footlight Parade." You are not asked to believe in it. You are expected to be entertained by it, and you will be, mightily.

The numbers are "Sitting on the Backyard Fence," which is cute; "Honeymoon Hotel," which is impertinent; "Shanghai Lil," which is hot; "By a Waterfall," which is stupendous.

N. Y. Sun

"Elaborate and stunningly staged musical numbers. Drew spirited applause from crowded house. It will draw from you too. Mr. Cagney remains one of the most interesting of talkie stars . . . Drop in and see the enormous possibilities of musical numbers when an imaginative camera is photographing them. Drop in and see the principals.

N. Y. World Telegram

"'Footlight Parade' is a handsome narrative of a stage show director's ups and downs. Sumptuous it is and tuneful too. I enjoyed it for its songs, its agile and decorative chorus and the neat mixture of sedateness and abandon with which it is played by its principals. James Cagney, Ruby Keeler, Joan Blondell, Dick Powell, Frank McHugh and Claire Dodd head an impressive cast. The settings are unusually good."

N.Y. AMERICAN

Footlight Parade' Best Yet Of Warner Screen Musicals, With Beauty, Song, Story

By REGINA CREWE,

'FOOTLIGHT PARADE," a Warner Brothers picture, directed by Lloyd Bacon, numbers created and staged by Busby Berkeley, screen play by Manny Seff and James Seymour, songs by Harry Warren, Al Dubin, Sam Fain and Irving Kahal. Presented at the Strand Theatre.

THE CAST:

Chester	James Cagney
Nan	Joan Blondell
Bea	Ruby Keeler
Scotty	Dick Powell
Vivian	Claire Dodd

Not only Broadway, but the Battery, the Bronx and Brooklyn, too, turned out in force for the tremendous world premiere accorded the biggest and brightest of the Warner musicals at the Strand Theatre last night. There was, quite literally, dancing in the streets before the Strand, both by marionettes representing the principals in the show, and by real, live, flesh and blood beauties, replicas of whom were visible upon the screen inside.

More and even fairer femininity disported itself in the lobbies, ankle deep in confetti, and through the aisles of the theatre. The half-dozen tune hits echoed to the heavens over Broadway in some ingenious manner. And S. Charles Einfeld of the Warner organization, who seemed somehow to know what occasioned all the fun, frolic and furore, smiled like a benign Buddha upon the opening night merrymakers.

But the show outside was a mere forerunner of the entertainment offered on the screen in this motion picture novelty called "Footlight Parade," with all its beauty, its songs, its dances and its witty sayings. It has a swell idea, well conceived, elaborately executed, and the result is an entertainment such as used to bring $27.50 on first nights from Broadway's cheerful givers.

Even more, for not all the chaftsmanship in the theatre could evolve the effects conjured by the talent of Busby Berkeley as mirrored by the cameras of Director Bacon. Gasps of astonishment were followed by thunderous applause as one after another of the picture's spectacular sequences filled the screen. It was a big night in the movies, of the movies and for the movies.

Not only are there any number of stunning scenic arrangements, but there is a back-stage story that has the merit of originality among its many. For the plot that holds the picture together tells the story of a musical comedy producer who turns to the creation of prologues for chains of motion picture theatres when he finds that the talkies have usurped the sceptre from all other entertainments.

To trace the tale too closely would deprive you of the pleasant surprises awaiting at the Strand, so suffice it to say that the lad, one James Cagney, has his own troubles both in business and romance before he finally evens with chisellers, crossers and the various villains, male and female, who make his life far from a sweet song. Yes, of course he wins the girl, and she is Joan Blondell.

Besides the inside stuff of the rehearsal hall, the song-writing, the idea department of a monster prologue factory, there are the prologues themselves—the ones that finally rout the competition—and they are shown in all their splendors right upon the screen.

Maybe you'll like best the aquatic number, in which scores of Hollywood damsels so mingle with the spray and spume of a waterfall that the routines, water ballets, all the unusual and intricate figures executed seem as fluid and graceful as the water itself. Or perhaps you'll like the one in which Mr. Cagney, himself, is forced to jump into the breach at the last minute and turns out to be as clever a song-and-dance man as he is a champion tough guy of the cinema. Or perhaps you'll prefer—but there's no point in telling you all. Go and select your own favorite numbers.

The same goes for the songs, for whether "Shanghai Lil," "Honeymoon Hotel," "By a Waterfall," or one of the others pleases you most, you'll enjoy them all to the fullest extent. And as for actors—look over the list! Beside those noted there are Guy Kibbee, Ruth Donnelly, Hugh Herbert, Frank McHugh, Arthur Hohl, Paul Porcasi and twenty more—not counting the girls that have figures that speak for themselves.

Surely, "Footlight Parade" stands right in the center of the entertainment spotlight.

It's a tough one to top.

N.Y. NEWS

"FOOTLIGHT PARADE" ANOTHER MUSICAL HIT

By KATE CAMERON.

A new James Cagney emerged from the Strand Theatre screen last night in "Footlight Parade." This Cagney is a song and dance man. I seem to remember hearing that Cagney hoofed his way around several vaudeville circuits before the movies got him and kited him to fame. He's a clever hoofer, and what's more, the boy can sing. He's a great asset to Warner Brothers' new musical picture.

Third Musical Hit.

"Footlight Parade" is the third in the series of entertaining musical films which Warner Brothers have made in the last eight months, and it is a worthy successor to "42d Street" and "Gold Diggers of Broadway," which turned out to be such smash hits at the box office.

Ruby Keeler, Dick Powell and Guy Kibbee, who had important parts in the other musical films are in this one, too, and Joan Blondell of "Gold Diggers" is also present, but it is really Mr. Cagney's picture. That is, Cagney plus the Berkeley chorus ensembles. The latter come at the end of the picture and are shown in three stunning sequences, and are accompanied each by a hit tune. They are, in the order of their appearance, "Honeymoon Hotel," "By A Waterfall" and "Shanghai Lil."

N.Y. JOURNAL

'Footlight Parade'

At eight o'clock last evening, the Strand Theatre opened its doors for the first showing of "Footlight Parade." It was more like a subway rush than a theatre premiere, with police on hand to take care of the crowds that jammed the sidewalk. All of which proves something or other about the popularity of screen musicals, for this is Warner's third in succession following the hugely successful "42nd Street" and "Gold Diggers of 1933."

"Footlight Parade," like the other two, features several spectacular dance numbers. One is "Honeymoon Hotel," sung and danced in and out of hotel rooms by Ruby Keeler, Dick Powell and a large chorus. The second is "By A Waterfall," sung by Ruby Keeler, Dick Powell and a large chorus that disports itself in a pool only slightly smaller than any good size lake you might mention. The audience applauded loud and vigorously as the chorines formed figure eights, pin-wheels and other designs as part of the elaborate routines devised by dance director Busby Berkeley.

Cagney Dances

And the third number is "Shanghai Lil," sung and danced by none other than James Cagney, with Ruby Keeler and a still larger chorus. It's a catchy tune that sounds almost exactly like "Cryin' For The Carolines." And the finale brings what loks like the entire Navy onto the screen for a rousing march that concludes with a picture of President Roosevelt and the Blue Eagle.

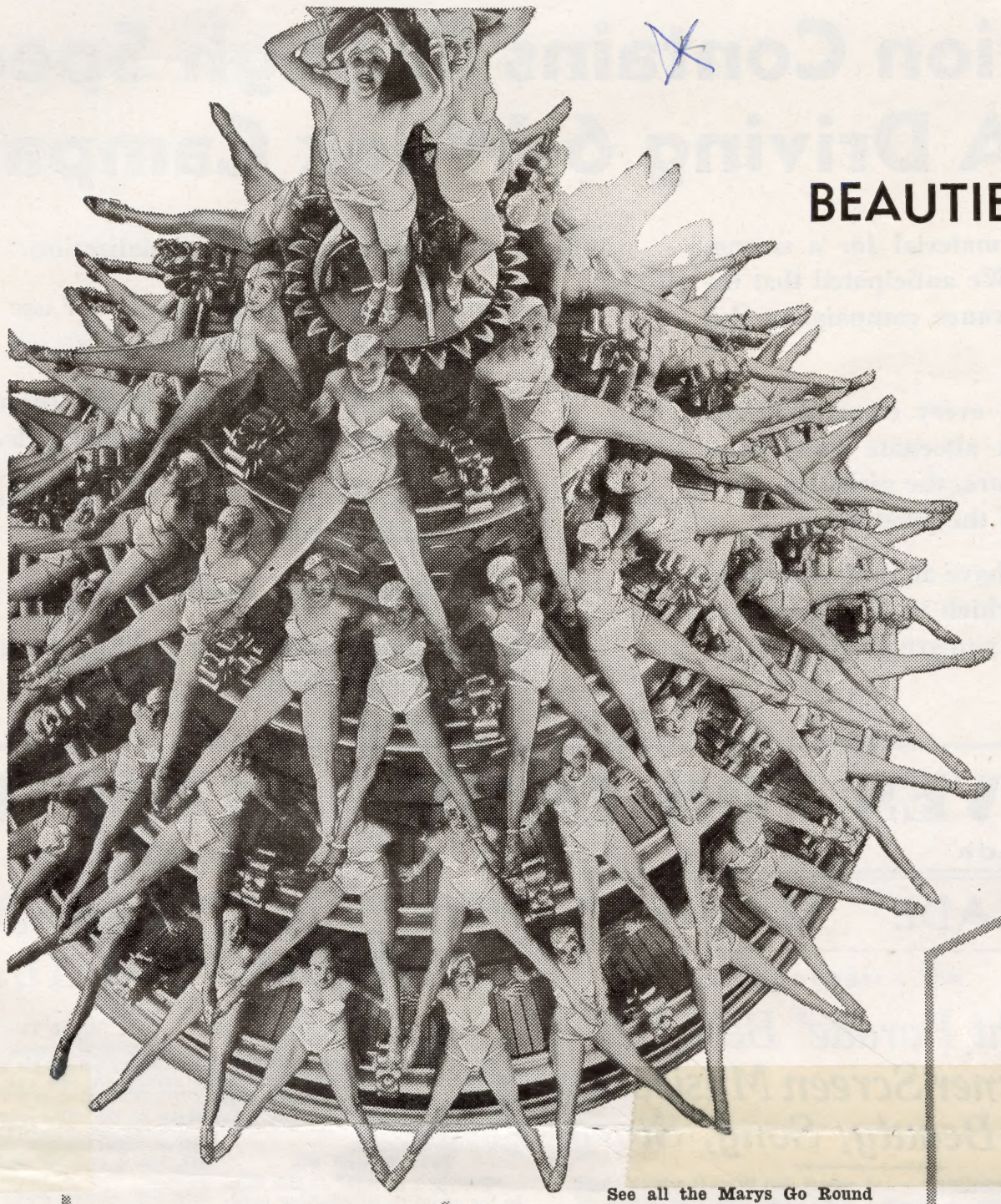
Cagney turns out to be a snappy hoofer and an even better singer, and remains a grand actor. Joan Blondell does her usual expert work as his devoted secretary who saves him from a gold-digger played by Claire Dodd, and seen every now and then in between musical numbers are Frank McHugh, Guy Kibbee and Hugh Herbert.

NOTE TO EXHIBITOR:

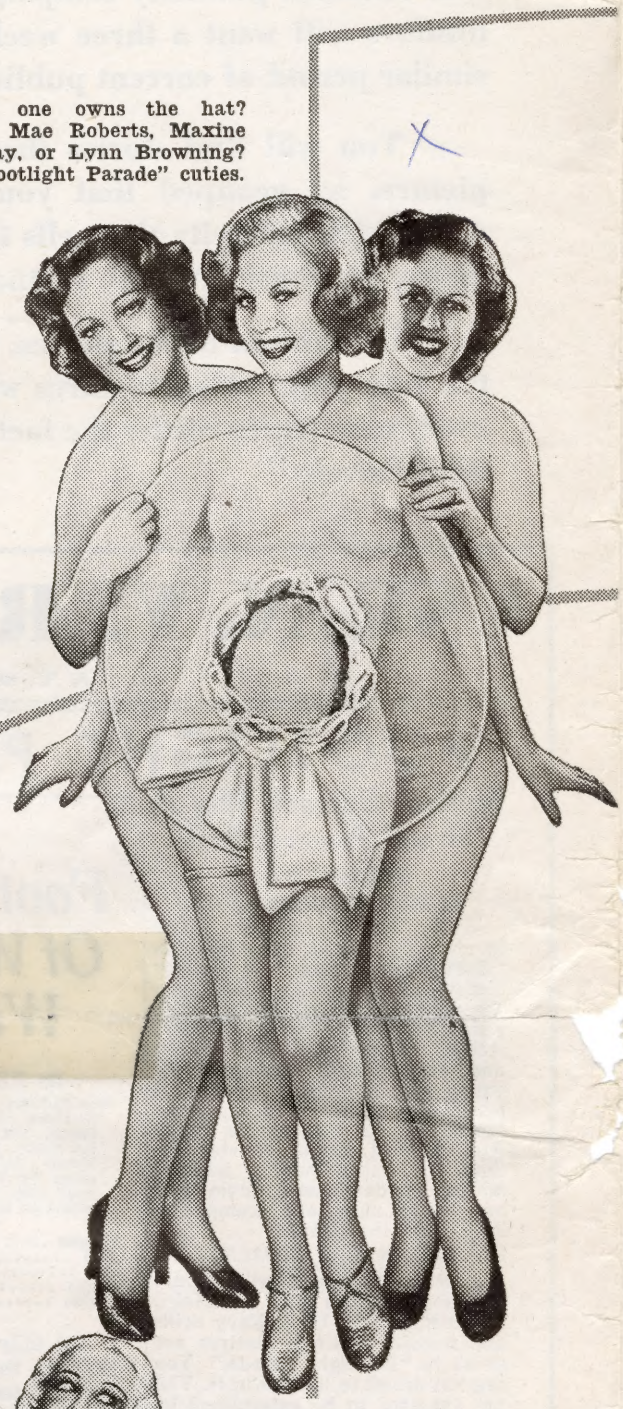
These reviews were caught as we went to press. Lack of time prevented us from waiting until the rest of the reviews were published.

Special Roto Art

BEAUTIES AND SPECTACLES IN



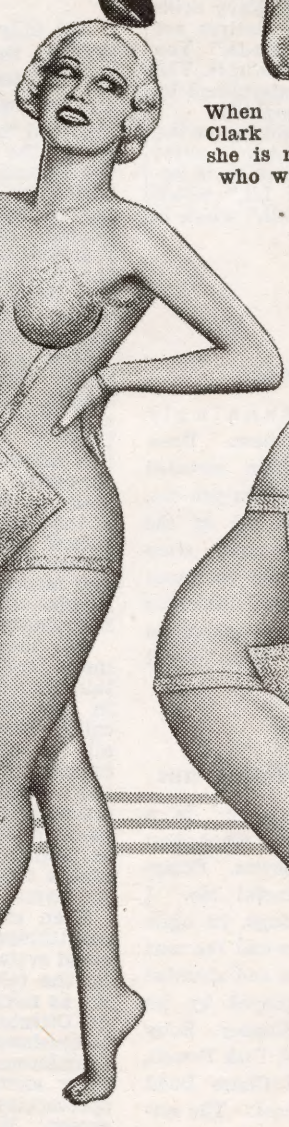
See all the Marys Go Round on this glittering pedestal of beauty.



Which one owns the hat? Donna Mae Roberts, Maxine Cantway, or Lynn Browning? All "Footlight Parade" cuties.

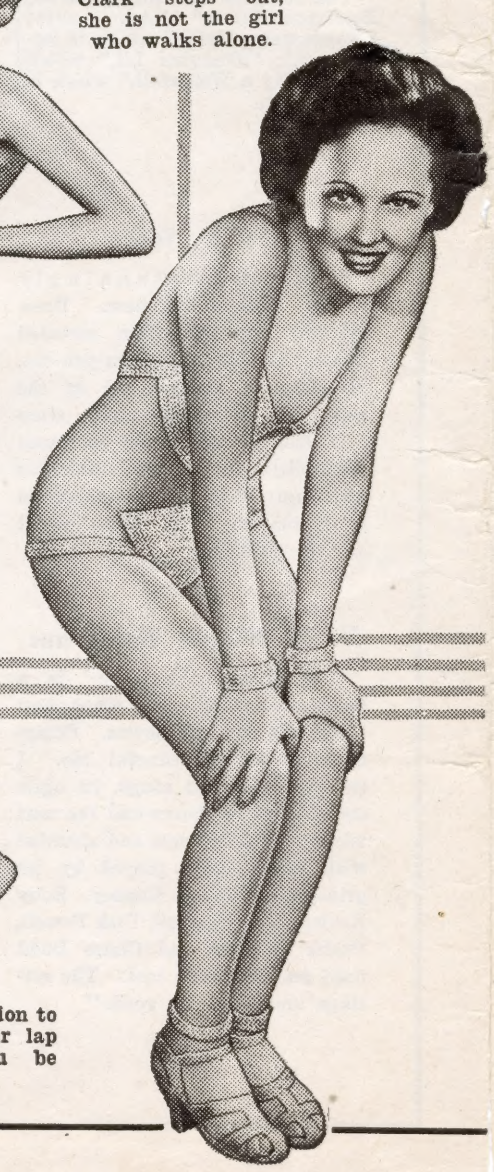
Hot - cha! Jimmy Cagney has hot feet for the first time in his life in "Footlight Parade." (And hot fists, too.)

Lissom Ruby Keeler, just a vision of You-Know - What and What - It-Takes!



When Georgia Clark steps out, she is not the girl who walks alone.

Pat Farr is in a position to jump right into your lap —and wouldn't you be mad?

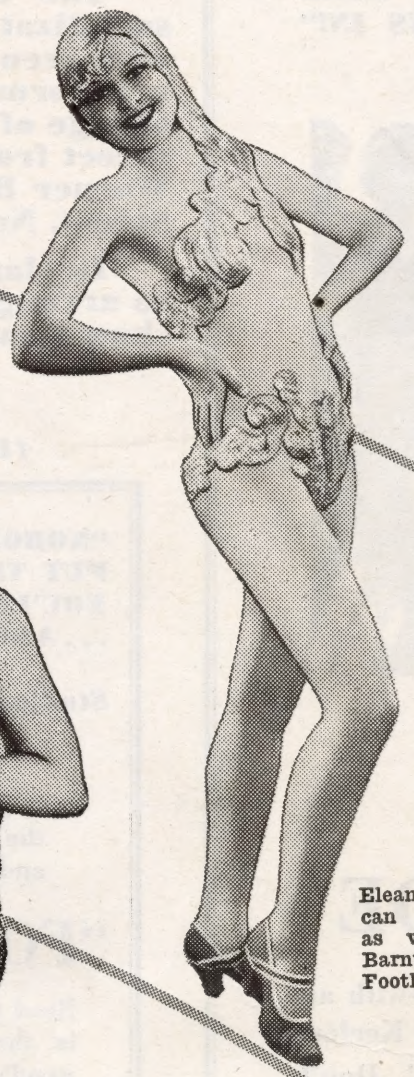


Cut No. 82 Cut 75c Mat 25c

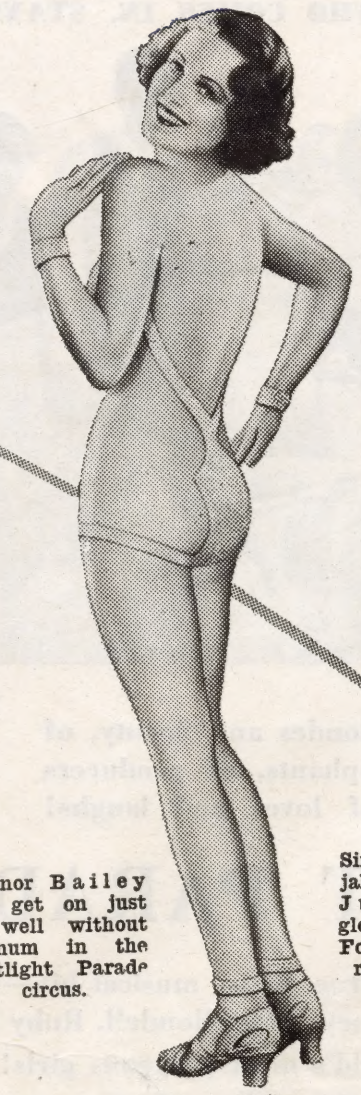
Special Roto Art

"FOOTLIGHT PARADE"

Trio of Eve-Like Mermaids. Sue Rainey, Pat Farr and Donna LaBarr. Sorry, no phone numbers today!



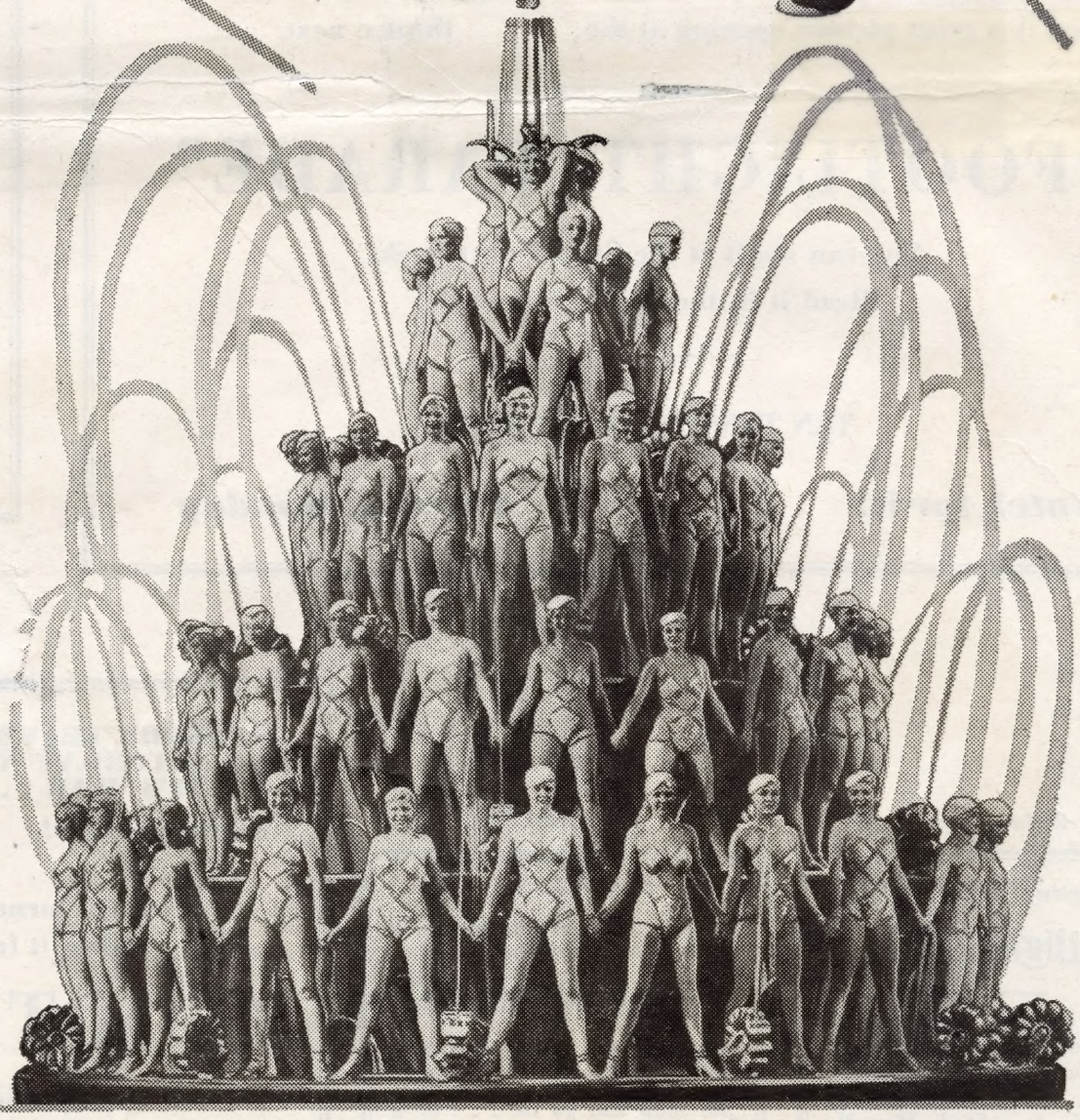
Eleanor Bailey can get on just as well without Barnum in the Footlight Parade circus.



Sing Hallelujah, here is June Glory, glorifying the Footlight Parade beauty.

Sue Rainey says it isn't raining rain, it's raining girls in "Footlight Parade."

Sure, June Glory, we'll all play patty-cake with you any time you say.



The Fountain of Youth and Beauty. Glittering, gorgeous girls lovelier than the rainbow in all its glory turn you hot and turn you cold, even when the fountain is turned on.

NOTE TO EXHIBITOR:—These two pages of special publicity art have been so designed that newspapers can use them as is, or can cut apart for use on various days. We suggest, if you have more than one paper in town, that you give each an entire page. You can also use this double spread for lobby and special tabloids.

Mats are available at your exchange.

Cut No. 83 Cut 75c Mat 25c

SUGGESTED NEWSPAPER ADS WITH WHICH TO ANNOUNCE SERIALIZATION. GIVE THESE TO EDITOR OF YOUR PAPER

(Advance)

"NOBODY LEAVES THIS STAGE UNTIL WE PUT THE SHOW ON SATURDAY NIGHT . . . YOU'LL EAT AND SLEEP HERE . . . IT'S WAR . . . ANYONE WHO COMES IN, STAYS IN!"

A gripping story of blondes and beauty, of the stage and its sycophants, of producers and their parasites, of loves and laughs!

"FOOTLIGHT PARADE"

Based on the spectacular new Warner Bros. musical hit—with an all-star cast headed by Jimmy Cagney, Joan Blondell, Ruby Keeler, Dick Powell, and 250 of the world's most gorgeous girls! Don't miss this great picture opening at the ..... theatre next .....

"FOOTLIGHT PARADE"

You can see it at the Strand next week!

Read it in the NEWS this week!

TEN TENSE INSTALLMENTS

Watch for it! ***Starting Monday***

EXHIBITOR'S NOTE:

The complete ten chapter newspaper serialization of "Footlight Parade" together with scene cuts taken from the picture is in mat form and is available for the nominal charge of $1.00 for the entire story. Order direct from the Merchandising Plan Editor, Warner Bros. Pictures, Inc., 321 West 44th Street, New York.

In planting this story we suggest that you so arrange the release date as to give your show a two-day advance publicity break.

(Day Previous to 1st Installment)

"NOBODY LEAVES THIS STAGE UNTIL WE PUT THE SHOW ON SATURDAY NIGHT . . . YOU'LL EAT AND SLEEP HERE . . . IT'S WAR . . . AND ANYONE WHO COMES IN, STAYS IN!"

Studios at war! ***A producer turned dictator!***

A gripping story of blondes and beauty, of the stage and its sycophants, of producers and their parasites, of loves and laughs.

"FOOTLIGHT PARADE"

Read this fascinating story which starts tomorrow in the NEWS! Ten chapters by one of Hollywood's greatest writers! A new and startling story based on Warner Bros.' spectacular new musical hit, which comes to the Strand .....

"FOOTLIGHT PARADE"

With tunes you'll be humming for years—and a cast of the screen's greatest stars, headed by Jimmy Cagney, Joan Blondell, Ruby Keeler, Dick Powell, and 250 lovely girls!

START READING IT TOMORROW

A Grand Story! ***A Grand Picture!***

(Day Before Starting)

Starting Tomorrow

"Footlight Parade"

Based on the spectacular new Warner Bros. musical sensation, starring Jimmy Cagney, Joan Blondell, Ruby Keeler, Dick Powell, and 250 of the world's most gorgeous girls, opening at the Strand Theatre next .....

"Footlight Parade"

Start reading this fascinating story exclusively in the NEWS!

BEGINNING TOMORROW

Watch for it!

10 Absorbing Chapters

(Starting Day)

Turn to page . . .

for the first installment of a thrilling ten-day serial of

"Footlight Parade"

The gripping story of a producer turned dictator . . . of chorus girls imprisoned so that the show can go on . . . of a blonde - loving boss, of the blondes who are willing to play with him, of a blackmailing secretary in love with her boss.

"Footlight Parade"

Based on the spectacular new Warner Bros. sensation, with a star-filled cast headed by Jimmy Cagney, Joan Blondell, Ruby Keeler, Dick Powell, and 250 of the world's most gorgeous girls.

START READING IT TODAY

Ten thrilling chapters! New laughs and thrills!

(Starting Day)

"NOBODY LEAVES THIS STAGE UNTIL WE PUT THE SHOW ON SATURDAY NIGHT . . . YOU'LL EAT AND SLEEP HERE . . . IT'S WAR . . . ANYONE WHO COMES IN, STAYS IN!"

Studios at war! ***Chorus girl prisoners!***

A producer turned dictator, with only 3 days to put on a show! How he does it furnishes the most absorbing story of the year.

"FOOTLIGHT PARADE"

Start reading this great story today. Ten gripping installments to be found only in the NEWS!

"FOOTLIGHT PARADE"

Based on the spectacular new Warner Bros.' musical hit, with a star-packed cast headed by Jimmy Cagney, Joan Blondell, Ruby Keeler, Dick Powell, and 250 American Beauties, coming to the ..... Theatre next .....

START READING IT TODAY!

Ten great chapters! ***Laughs! Thrills!***

"Footlight Parade"

Adapted from Warner Bros. scintillating musical picture, "Footlight Parade," starring James Cagney, Joan Blondell, Dick Powell, Ruby Keeler and 10 other stars and coming to the ..... Theatre ..... .

CHAPTER I

Vaudeville on its Last Legs

Fictionization by CARLISLE JONES

VAUDEVILLE was on its last legs, according to "Variety." Silent pictures were doomed. Musical comedies would be packed away in camphor.

Chester Kent, nimble witted producer of stage extravaganzas, didn't believe it. He told Thompson, his assistant, as much on their way to the Frazer and Gould offices where they both worked.

"It doesn't mean a thing," declared Kent with a gesture that was meant to dismiss all of Thompson's worries, "Frazer and Gould are putting on 'Never Say No' and I'm signing to do the numbers."

"Do I sign too?" demanded Thompson.

"Sure," agreed Kent good humoredly, "unless they've run out of ink."

Frazer and Gould had not run out of ink, it developed, but they had completely run out of enthusiasm.

"When's 'Never Say No' go in rehearsal?" asked Kent after he and Thompson had been greeted with a noticeable lack of enthusiasm by their employers.

"Reno and back," he repeated. "What an idea for a number!" (Scene from the Warner Bros. hit, "Footlight Parade" with James Cagney).

"It doesn't," said Gould, the talkative one of the partners. 'You can't give the public what they don't want," he added gloomily.

"What show are we gonna do?" demanded Kent, suddenly anxious.

"No show," explained Gould bluntly looking at the kindly Frazer for moral support, "if we're in our right mind. People ain't paying for shows no more. Talking pictures, that's what they want."

"So," chided Thompson, nudging Kent, "it doesn't mean a thing?"

"What you gonna do?" asked Kent.

"Flesh is a dead issue," declared Gould. "We're in the picture business—exhibitors."

"We just bought four houses," explained Frazer.

"They deliver the show in tin cans," added Gould. "We got nothing to worry about."

"Musicals are out, huh?" said Kent thoughtfully.

"Come around the corner," said Frazer, taking Kent by the arm. "I'll show you why."

"So you're in the picture business," Kent sniffed. "What is that, Whistler's mother?" and he pointed to the featured dancer just then finishing her gyrations on the stage.

"There's competition," explained Gould smoothly. "We're bucking a house down the street—so we give 'em a little prologue.

"That prologue wouldn't fit anything," growled Kent, "but an ash can."

"Just the same," confided Gould, "it cost more than the picture."

"Why can't I stage some of these prologues for you?" queried Kent.

"No more prologues," declared Frazer, firmly. "The oriental flesh is too expensive. After this we're giving the customers talking pictures—nothin' else."

"Well," sighed Kent, "I've got to break the bad news to my wife. Breadline! I hear you calling me!"

But breaking the bad news to Mrs. Kent was not to be as easy as it sounded. Kent found the apartment he called home in great disorder and his pretty but slovenly wife in a bad humor.

He tried to tell her, as gently as possible, that he had been fired.

"You better get yourself another job," she said sharply.

"Don't you understand, honey," he explained, "they're not doing—anymore—musical—shows!"

But Cynthia didn't choose to understand.

"I don't care whose fault it is," she screamed. "It's time you earned some money. I'm used to good clothes and everything that goes with it. I'm fed up with you And have been for a long time."

"Are you on the level?" demanded Kent

"And how!" She pulled a legal paper from her purse and shoved it toward Chester. "Sign that," she said, "and I'll be tickled to death to get a divorce."

Kent signed the paper and he signed a check for the amount of his bank balance.

"Just about enough to get me to Reno and back," declared Cynthia.

Chester was thinking out loud.

"Reno—Reno and back," he repeated. "What an idea for a number. Reno and back."

"Don't let it give you a headache," mocked Cynthia.

"You gave me that." Snapped Chester as he slammed his way out.

Kent stopped in the first drug store he passed to buy aspirin for that headache.

The clerk handed him the little package. "Eighteen cents," he said.

"How do you do it," asked Kent. "The store next door charges a quarter?"

"He's on his own," said the clerk. "We've got a hundred stores. We buy in big lots. When you're buying for one store you get soaked."

"And when you've got a hundred you can practically name your own price?" Kent suggested.

"Yup."

"That's marvelous." Kent's eyes flashed. "The chain store idea solves everything. Thanks a million times." He was running out of the store before the last words.

"Hey," yelled the clerk. "You forgot your aspirin."

"Take it yourself," Chester called back from the doorway. "My headache's gone!"

(To be continued)

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CHAPTER II

An Idea A Week!

Fictionization by CARLISLE JONES

CHESTER KENT stormed into the private offices of Frazer and Gould, from which he had been discharged only a few hours before, with the enthusiasm of a man inspired.

"I just bought some aspirin!" he announced to the astonished producers.

"Drunk again," suggested Gould.

"Listen to this," shouted Chester. "When you've got one drug store you charge twenty-five cents for aspirin. But when you buy it for a hundred stores you get it cheaper—"

"That's great, Chester old boy," soothed Gould. "Marvelous idea."

"We'll use it," growled Frazer, "if we ever open a drug store."

"Don't you get the connection," shouted Kent. "When you put on a prologue for one picture it's too expensive. But when the same prologue plays twenty—fifty—a hundred houses, it doesn't cost a cent more. Get it?"

Slowly Gould and Frazer saw the light.

"Si, he's right," declared Frazer.

"No question about it," agreed Gould.

So the inspiration Chester Kent got from a box of aspirin which he didn't take, set him up in business again as the producer of Gould and Frazer prologues. Before long he had been made a partner in the firm, with a third interest—and little salary, and "Chester Kent Prologues' were known and imitated by show men everywhere.

Too closely imitated to please Chester, who couldn't understand why his best ideas were often used by Gladstone, his principal competitor, before he could introduce them to the public himself.

Nan, his efficient and attractive secretary suspected the truth Thompson, Kent's assistant, registered too much interest in his chief's new ideas, while they were in the discussion stage, to suit Nan. But Thompson, playing both ends against the middle, knew that if his duplicity were ever discovered, he had a job waiting for him at Gladstone's

Fired with enthusiasm for his new work, Chester worked night and day to build prologues for picture houses. A new idea a week. A new idea a week! A new idea! Sometimes he thought he would lose his mind searching for a new idea each week.

"Gould signed thirty more theatres."

"The Iceland unit's in trouble. Juvenile married the leading lady."

These and a thousand other problems confronted Chester every minute of the day.

Nan found him one morning fast asleep at his desk, a black cat asleep in his arms. She wakened him.

"Cats!" he shouted with his first waking breath.

Nan shoved a glass of bromo seltzer at him.

"First drink that," she ordered. "You promised to go home early."

"I started home," began Chester. "Three a.m. Right after the dress rehearsal. Then—socko. An idea. Cats! Saw a bunch of cats in the street."

"Did you ever watch cats walk," he demanded suddenly. "It's a regular dance rhythm."

"So you came right back here," said Nan.

"You bet I did. Got the whole thing mapped out. Twelve boys and twelve girls. Tom cats and pussy cats—"

"If you don't let up," nodded Nan wisely, "you'll be tapped on the shoulder by an undertaker cat." Then she added. "You better shave now. And here's a clean shirt. I'll order breakfast."

Chester looked the appreciation he did not express.

"Two units came in yesterday," Nan explained. "Finished their tour. And say. You're slowing up—we didn't send out a unit this week."

"We'll give 'em two next week," Kent explained nervously. "If I can stay out of the nerve factory until then. I put a peach in rehearsal yesterday. Prosperity idea. Ring for Thompson, will you?"

Nan rang. "Skulking Thompson," she snapped.

"What have you got against him?"

"I just bought some aspirin." Chester announced to the astonished producers. (Scene from the new Warner Bros.' hit, "Footlight Parade," with Guy Kibbee, Jimmy Cagney, and Arthur Hohl).

Nan, who loved him, feared that he might too. She helped as best she could as Chester raced madly through his daily schedule.

"The 'Gay Nineties' unit calling from Kansas City. The Park number runs too long."

"The Bridesmaid unit is short six mirrors."

"The theatre burned down in Savannah, costumes and scenery gone."

"I just don't like him, that's all," said Nan.

"Sometimes," complained Chester, "I get the feeling you don't like anybody."

Nan gave her boss a look which spoke volumes. But Chester was too busy to see it.

"If you only knew," she sighed, as Bea Thorne, Thompson's mousey assistant, opened the door.

(To be continued)

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CHAPTER III

Beauties a Dime a Dozen

Fictionization by CARLISLE JONES

LITTLE Bea Thorne, Thompson's assistant, was all efficiency behind her heavy glasses and her frowzy clothes. As she closed the door of Chester Kent's office behind her. Kent waved a piece of his breakfast toast in the direction she had gone.

"Now there's a girl," he declared with more emphasis than Nan liked.

"What kind of a girl?" she demanded.

"Brains," explained Kent. "You can get beautiful women a dime a dozen. She's got it up here." He tapped his forehead.

"So have I," grumbled Nan. "A headache."

Thompson hurried in, trying to override his tardiness with well imitated enthusiasm.

"Not back, actually," growled Chester.

"And with a peach of an idea," blustered Thompson. "The girls come on dressed like different flowers, see. Then, for the finish, the leading lady is the American Beauty rose."

Kent waved it aside impatiently.

"I fell outta my high chair when the Shuberts did that—in 1912," he barked. Then he shoved a sheaf of papers into Thompson's hands.

"Here's a cat idea," he said shortly. "Get it started right away."

"Gould wants to see you," Nan reminded Chester.

"He always does."

"This cat thing ain't bad," Thompson began, looking up from the sketches Chester had made, "I——"

"Then keep it that way," snapped Kent, already on his way to Gould's office.

It wasn't Gould who wanted to see Chester, after all. It was Mrs. Gould, the over-dressed wife of his chief, who was there in the interests of her protege, a young man named Scott Blair, whom, she insisted, must be put in one of Kent's prologues.

Chester resented this interference.

"But, Mrs. Gould," he argued. "Why should I give him a job? What can he do?"

"Scotty's a lovely singer—and a dancer."

"All right," agreed Chester reluctantly. "I've heard enough. Send him around sometime."

But Mrs. Gould was not to be put off so easily.

"He's waiting outside, ready and eager to start his career," she gurgled.

Meanwhile Scotty, in the outer office, had been testing his wits against the cool sarcasm of the plain but efficient Bea Thorne.

Eventually of course, Mrs. Gould had her way and Scott was turned over to Francis Frank, pink-faced dance director of the "Prosperity Number."

Gould interrupted suddenly.

"We'll have to call off the 'Prosperity' unit, Chester," he announced. "Gladstone's just put one on."

Chester was furious.

"I slave night and day working out new ideas," he shouted. "And Gladstone steals them. He's been doing it for months."

He turned to Francis sharply. "Drop it," he ordered. "Prosperity unit's out. We're putting a cat number in rehearsal right away—and you're it."

"Got bad news for you, Chester." It was Bowers speaking. Bowers, Mrs. Gould's brother, was the self appointed guardian of the morals of the Chester Kent prologues.

Kent was in no humor to listen to the fussy little man.

"Scram—before you have an accident," he bellowed.

"You can't use that cat idea," Bowers explained. "They won't allow it in—" he consulted his note book—"in thirty-nine cities!"

"Listen, you sanctimonious fraud," roared Kent. "I've got bad news for you. You're fired."

"You can't fire me," warned Bowers. "Mrs. Gould's my sister."

"I don't care if she's your grandmother," yelled Kent. "Get out."

When Thompson came in late again, after this hectic afternoon, Chester fired him.

"Go out and get yourself another job," he said.

"I've got one," boasted Thompson. "With Gladstone prologues."

"Gladstone," repeated Kent, after Thompson had gone. "I bet that's our leak."

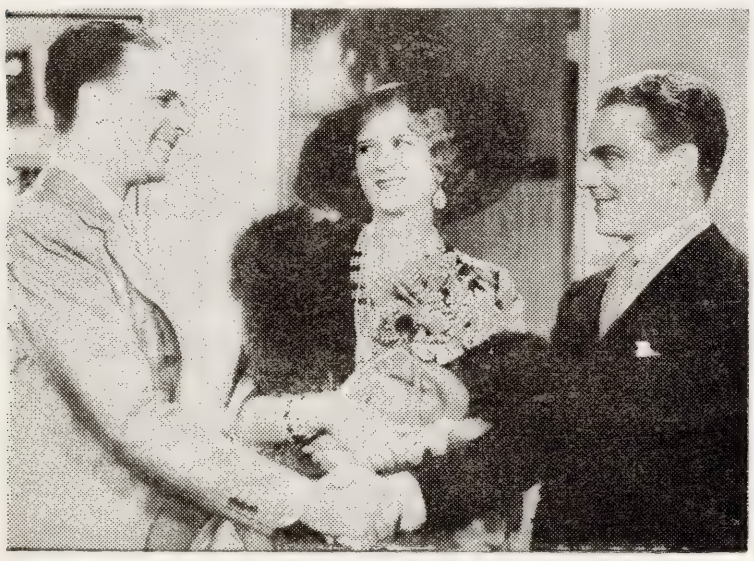
"I'll bet you're right," agreed Nan, a little triumph in her voice.

He put his arm affectionately around Nan's shoulders but he was too intent upon his own thoughts to notice how she nestled suddenly into his shoulder.

"I've got a new idea myself," he said. "I'm going to keep half a dozen chorus people here as models—to teach the new kids the steps. Like it?" he demanded, his arm tightening about Nan's shoulders for an instant

"Love it," whispered Nan—but again the busy Chester missed a note of longing Nan couldn't quite keep out of her voice.

(To be continued)



"I'm coming to work here," declared Scott, all smiles. (Scene from Warner Bros.' new musical hit, "Footlight Parade," with Dick Powell, Ruth Donnelly, and Jimmy Cagney.)

"Mr. Gould is very busy," she explained, thinking Scotty had no business near her desk.

"Busy is right," grinned Scott. "They're talking about me."

"That shouldn't take long," said Bea with emphasis.

"I'm coming to work here," declared Scott, all smiles. "Mrs. Gould is giving Kent the good news."

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CHAPTER IV

No Time For Romance

Fictionization by CARLISLE JONES

THERE seemed to be no time for romance in Chester Kent's busy life. A call from Gould's office broke the spell and Chester's arm fell limply from Nan's willing shoulders.

"I know somebody who'd be ideal for a job of teaching dance steps to kids," said Nan, snapping back to business. "Bea Thorne."

"Too valuable where she is," disagreed Kent.

"But she's a grand dancer," argued Nan. "Used to hoof in vaudeville—before the business bug hit her."

"No," said Chester with finality. "Don't think she'd be interested."

"Whatever you say, boss," agreed Nan, reluctantly.

The call from Gould was in the interest of Bowers, Mrs. Gould's brother, whom Chester had previously fired for interference with his plans. Mrs. Gould insisted that Bowers should be taken back and Gould, fearful that the chorus girl hidden in his closet might become impatient and announce herself, urged Chester to agree.

He did so at last.

"But tell him to keep away from me," Chester warned them, "or I'll sock him right on his blue nose."

Meanwhile Thompson, on his way out, had stopped to talk a moment with Gracie, an iron-faced blonde from the chorus.

"I'm checking out, darling," he confided.

"Just in time," she gurgled. The swinging door, on the rebound from Bea's hurried exit, caught Mrs. Gould with a broad spank.

"Just in time," agreed Scott Blair, with emphasis.

* * *

Late that evening Nan found Kent half asleep over his desk.

"Closing time," she warned him.

"Another day, another grey hair," he moaned. "You know, kid, I sometimes wonder what it's getting me."

"You're a one-third partner, aren't you?" asked Nan.

"Yeh, my third does all the work. I'm supposed to get a percentage of the profits—but so far, every cent's gone back into production."

"So they say," agreed Nan. "Might start a little investigating."

"I'm too busy," said Chester. "I'm going daffy thinking up new ideas. And when I get 'em, Gladstone swipes them. I'm falling apart!"

Nan persuaded Chester to let her take the necessary work home with her that night in order that he might catch up with his sleep. Tired though she was, she knew that Chester needed the rest even more.

She let herself wearily into her apartment only to find it already occupied by Vivian, an attractive, well dressed and dangerous blonde. Nan was amazed, but far from pleased to see her.

"I got the janitor to let me in," explained Vivian, in a superior way. "I knew you'd put me up for a day or two."

"Thought you were in Hollywood," said Nan, shortly.

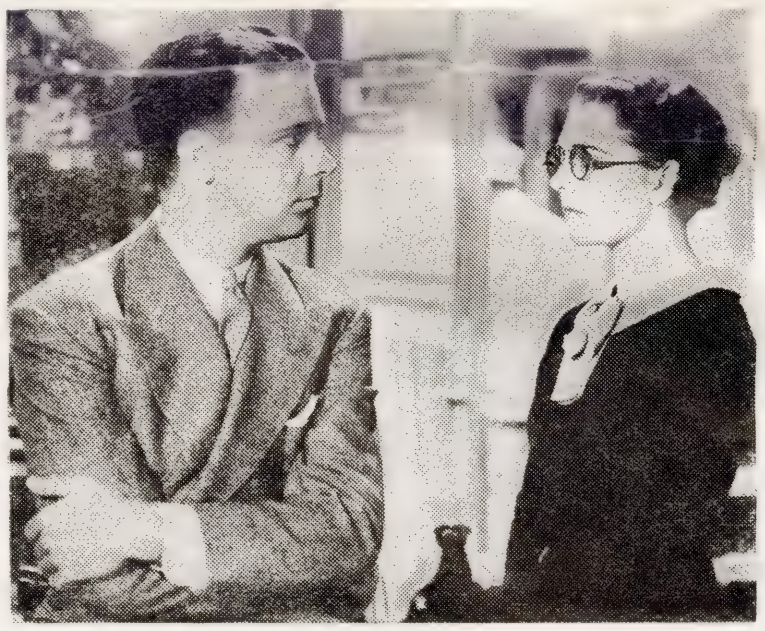
"I was," Vivian yawned, "but pictures bored me. So little culture out there, my dear."

"What is this culture gag all of a sudden?" demanded Nan. "The last time I saw you your conversation was practically 'dese,' 'dem,' and 'dose'."

Nan decided to work in spite of Vivian and made herself comfortable—and unpresentable—for that purpose. But before she was settled at her desk she heard Kent's voice outside her apartment door. "I want to see you, Nan," he called.

Nan made for her bedroom, leaving the field in Vivian's possession. She knew, instinctively, it was a dangerous thing to do.

(To be continued)



"Sometimes," remarked Bea, "I think deafness is a blessing." (Scene from Warner Bros.' hit, "Footlight Parade," with Dick Powell and Ruby Keeler.)

"If you go, dear, so do I," she declared.

Thompson's voice fell to a whisper.

"No," he said. "I want you to stick here. Got a special reason."

"But I'll never see you," complained Gracie—but Thompson was already gone.

* * *

Francis Frank was having his troubles too. The cat number didn't suit him. It didn't suit Kent. It didn't even suit the black cat Chester had brought in from the alley to act as coach for the chorus which was practicing the big "Cat" number.

"These are cats, not elephants," chided Chester. "I want that certain rhythm. Go out and watch a couple of cats for awhile."

During a rest period Scott Blair hunted out Bea Thorne.

"Did you watch me dance?" he demanded chestily.

"Do you crochet, too?" she countered.

"Not me," grinned Scott, "but I've got a tenor voice people come miles to hear."

"Sometimes," remarked Bea, "I think deafness is a blessing."

"I guess you don't appreciate me," said Scott, almost serious.

"Here comes someone that does," smiled Bea, as Mrs. Gould swished in through the swinging doors.

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CHAPTER V

Vivian Moves In

Fictionization by CARLISLE JONES

AS Nan had feared, Vivian lost no time in making Chester feel at home. While Nan dressed hastily in her bedroom she kept up a running conversation with the couple in the living room. She tried, ineffectually it developed, to cramp Vivian's style.

But Vivian was equal to the occasion and master of the situation before Nan was half dressed. Chester was honestly impressed by her show of culture and her flattering interest in his work.

"Your prologues have meaning," Vivian purred. "What was it Ruskin said? That intangible something—"

"Say, Vivian," called Nan from the bedroom, "What's happened to that boy friend of yours? Is he still a bootlegger?"

Vivian dismissed this with a shrug. "Nan is so bourgeois," she sighed.

"Works like a slave, though," defended Chester.

"Speaking of that," continued Vivian, "I was reading an interesting book. 'Slavery in Old Africa.' It's filled with the most fascinating pictures. All the women were slaves—"

"That's a natural," shouted Chester his mind already racing with the new idea. "Where is this book?"

"I know a shop that keeps it," she said, suggestively.

They were gone when Nan, tangled in the folds of the dress she was pulling over her head, dashed into the living room.

Chester was late to work the next morning and when he did arrive he brought an elaborately-framed portrait of Vivian for his desk and the news that he had named her as the head of the new "style and idea" department.

"I hope you both'll be very happy" snapped Nan, thoroughly disgusted.

That same morning the semi-annual statement of operating costs and profits had been prepared for Gould and Frazer One report showed substantial profits for the period. The second report, prepared purposely for Chester's benefit, showed no profits at all.

Gould took this second report in to Chester He received it in bad humor and made some pointed remarks about the apparent lack of profits and the thoroughness with which Gladstone was still stealing his ideas.

Gould pacified Kent with the news that forty Apollo deluxe theatres were in the market for super-prologues and that Gladstone was actively bidding for the job.

Kent's mind snapped back to business.

"Gladstone, eh?" he muttered. "Well, you watch me."

Nan took the new note in Chester's voice as authority for her to cancel his luncheon date with Vivian, and Vivian, in turn, took the cancellation as excuse enough to go to lunch with Bowers, who had shown obvious interest in her all morning.

Scott was late that morning, too, and Bea Thorne, meeting him as he came into Frank's rehearsal room, took him to task for it.

"You know you're late, don't you?" she demanded.

"Good morning, dear teacher, good morning to you," sang Scott, completely unashamed, it seemed.

"I'm going to report you to Mr. Kent," said Bea severely. "He's very strict about chorus people—"

"I've been thrown out of the chorus," explained Scott with mock humility.

"I'm sorry." All of Bea's severity was gone.

"And you were going to report me," mourned Scott.

"Well maybe," began Bea but Francis Frank bustled up to interrupt in his complaining way.

"It's not fair, Miss Thorne. I'm all upset. My hair's turning grey with so much on my mind and you're keeping Scotty from rehearsal."

As Nan had feared, Vivian lost no time in making Chester feel at home. (Scene from the new Warner Bros. hit "Footlight Parade," with Jimmy Cagney and Claire Dodd.)

"But he's not in your chorus anymore," began Bea.

"Who said he was," complained Frank. "They made him a principal last night."

"So-long, time clock," said Scott as he followed Frank to the platform.

"So-long, crooner," snapped Bea as she flounced out.

Kent was holding an audition to find a girl who could harmonize a number with Scott. He lined the prospective singers up and then told Scotty and Francis Frank to demonstrate the number. They did so with hilarious results.

Then one by one different girls came forward and tried out the song alone. The first one was retired quickly. The second one inhaled deeply from a bottle of perfume before she began. She was waved aside in short order. The third girl, a tiny brunette with a happy smile, fitted the part and was picked for the role.

Then it was time for lunch.

Scott ducked an invitation to eat with Mrs. Gould by announcing that he was on a diet. He looked around then for Bea but missed her—while she was, in fact, looking around for him.

They found each other at a counter where Mrs. Gould found them. Scott made his excuses to her as best he could. When she was gone Bea said:

"If I were a man I wouldn't be a lap dog—tied to any woman's apron strings!"

"I might surprise you," said Scotty, really hurt.

"But you probably won't," said Bea.

And after that they ate in silence.

(To be continued)

"Footlight Parade"

Adapted from Warner Bros. scintillating musical picture, "Footlight Parade," starring James Cagney, Joan Blondell, Dick Powell, Ruby Keeler and 10 other stars and coming to the .....Theatre..... .

CHAPTER VI

Singers Never Quit

Fictionization by CARLISLE JONES

AFTER lunch Scotty hunted out Chester Kent. He found the young producer demonstrating a new dance step to a group of chorus girls. Kent listened to Scott's story but didn't stop dancing.

"Mr. Kent, I want to quit," Scott began.

"Singers never quit," quipped Chester. "They just hang on and on until somebody shoots 'em."

"That's why I want to quit," agreed Scott. "There's no future in singing."

"What'd you like to do?" Kent was still dancing, but interested.

"Stay right here," explained Scott with a new earnestness. "Be your assistant. You haven't filled Thompson's job. I'll work a year for nothing—if you insist on a sample."

"You've been reading those magazine ads again?" suggested Kent. "'How I became vice president of the Atlas Pickle Corporation'."

"Give me a chance at the job," begged Scott. "That's all I want."

"All right," agreed Chester, still dancing. "It's yours."

* * *

"So," raged Bea, later, "Mrs. Gould snivelled you into another job."

"I got this absolutely on my own," said Scott, angry at last.

"Was there any business you wanted to discuss with me?" Bea was mad too.

"That's the trouble with you," said Scott rather more sharply than he intended. "You're all business, all efficiency. You're not alive. Look at your dress. Look at those glasses. All you need is a pair of ground-gripper shoes and the Atlantic monthly tucked under your arm."

"Anything else?" demanded Bea, coldly.

"That's all," said Scott, turning away.

Bea was hurt but she was also intrigued with the idea Scott had put into her head. She consulted Nan.

"Tell me where you get your hair done," she asked. "And where you get those pretty dresses. You're the type men like."

Nan accepted this well-meant compliment bitterly, but she promised to help Bea change her type.

They were so successful with it that Kent himself didn't recognize the girl Nan brought to him in the rehearsal room.

"I'm surprised at you," he said, when Bea's identity dawned on him "The one girl in this place with some sense." Then he turned to Nan.

"Didn't you tell me she could dance?" he asked.

Bea demonstrated.

"You'll do," grinned Chester How'd you like to take charge of the new girls—teach 'em routines?"

Bea was delighted. She tried to thank Chester but he waved her to one side.

"Another good girl gone wrong," he grumbled, but he was pleased with Bea's performance, nevertheless.

* * *

For relaxation Kent visited Vivian in her new offices. Nan found them there when she brought Chester the usual news that Gould wanted to talk to him at once.

"Chester," Gould shouted when Kent had reached him by telephone, "you've got to dope out something quick. The Apollo deal's hot, and Gladstone's after the contract."

"Forget Gladstone," advised Chester, "I'll have something for you—tomorrow. It'll knock Apollo for a loop. I'll have him eating out of our hand."

He hung up the receiver slowly. "All I got to do now is—think it up," he said.

"Maybe we'd better go back to your office," suggested Nan slyly with a wicked look at Vivian.

"Yes," agreed Kent, "I can't keep my mind on the race in here."

Nan's face beamed triumphantly as she led the way back to Kent's office.

But the ideas refused to come. At Nan's suggestion they walked for hours about town, trying to catch inspiration from crowds, streets, buildings, anything they saw. Though she was tired herself, Nan found added energy for this program from the knowledge that Chester had forgotten his date with Vivian and that that young lady was no doubt having tantrums by herself.

They wound up finally at Chester's apartment where they both fell asleep in chairs, not long before daylight, without a single acceptable unit idea for the Apollo circuit.

The telephone wakened Nan first the next morning. It was Vivian, who had been partially appeased for Chester's absence the previous evening by Bower's willing presence.

"Who's speaking?" demanded Vivian when she heard Nan's voice on Chester's phone. "Nan?"

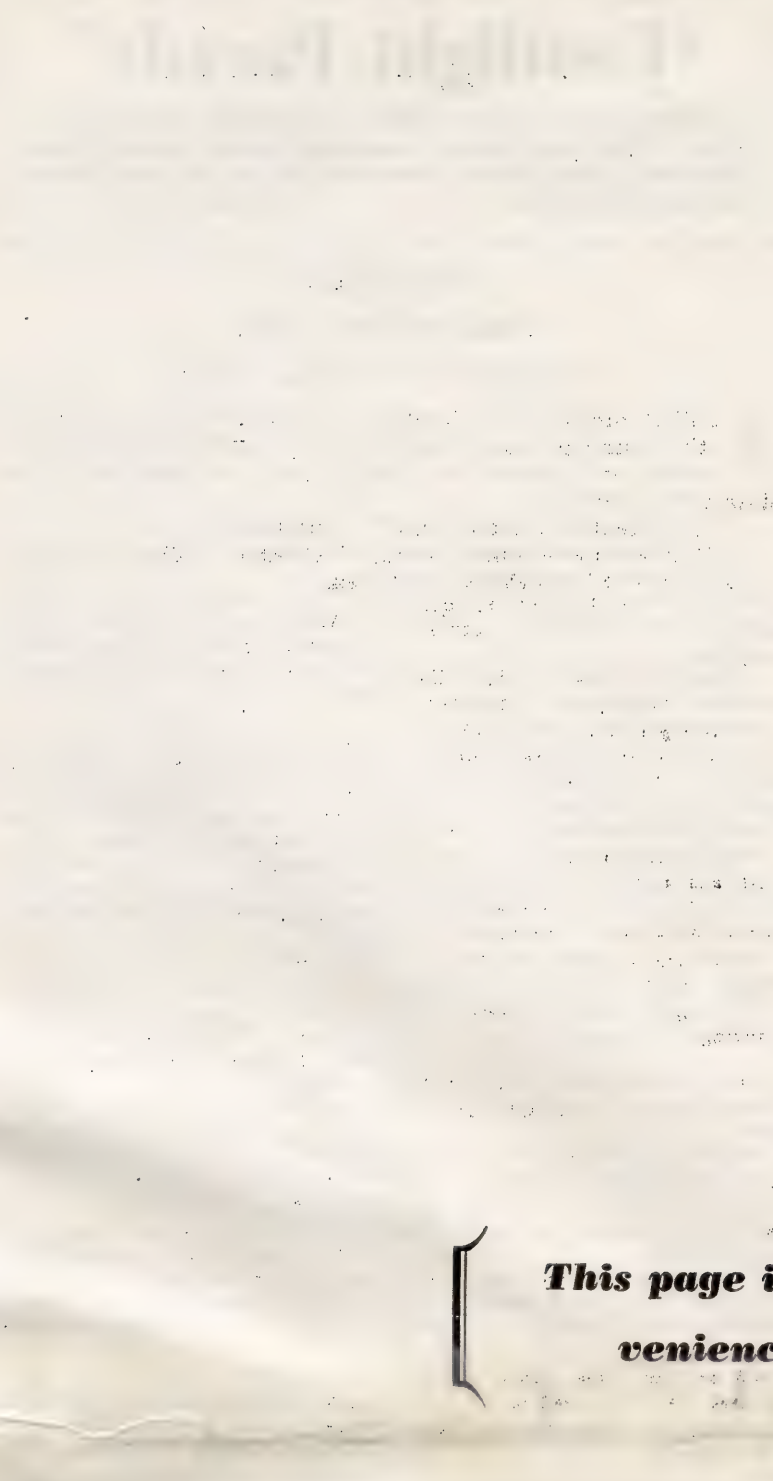
"Nobody else," said Nan. "I wouldn't think of waking Chester. He's sleeping—and so was I when you called," she added wickedly. "Goodbye."

She laid the receiver down on the table then and whispered into it, just loud enough for Vivian to hear.

"Move over, Chester dear," she said, knowing well enough the words would make Vivian furious.

(To be continued)

Scotty found the young producer demonstrating a new dance step to a group of chorus girls. (Scene from Warner Bros.' smash musical sensation, "Footlight Parade," with James Cagney and a group of players.)



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"Footlight Parade"

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CHAPTER VII

Another Idea Stolen

Fictionization by CARLISLE JONES

NAN and Chester had breakfast together in Chester's apartment, still trying to find the prologue idea that would cinch the Apollo theatre contract for Gould and Frazer.

"I wonder how a lunatic asylum idea would go," groaned Chester. "I could play the lead." He picked up the morning paper and settled resignedly into a chair.

"What happens to unproduced musical comedies?" he began, reading aloud from an article on the drama page.

"What does happen to 'em?" asked Nan.

"They just get dusty on the shelf," Chester said. Then he sat upright in his chair.

"I think I've got it," he shouted. "I know I've got it. Apollo's in the bag!"

"Let me in on it," suggested Nan.

"See that paper?" Kent was pacing the floor now in a blaze of excitement. "What happens to unproduced musical comedies? I'll tell you what's going to happen to them! We're going to put them in picture houses—as prologues."

"It's a natural," agreed Nan.

"We'll cut 'em down to forty minutes. Let's grab a taxi."

Chester sold his idea to Gould and Frazer with little difficulty.

"I'll have George Apollonoras up to dinner tonight," said Gould.

"I'll be there," agreed Frazer.

Vivian forgave Chester more readily than he expected. Nan ate a lonely dinner in her apartment that night. Chester and Vivian were out. Gould and Frazer were entertaining Apollonoras and explaining Chester's idea to him.

"There you are, Mr. Apollonoras," concluded Gould, "you give 'em a whole musical comedy and a picture—all for fifty cents."

"It's good," agreed Apollonoras, helping himself to a cigar, "but somebody beat you to it."

"Impossible," gasped Frazer.

"Y'know Thompson, Gladstone's director?" queried Apollonoras.

"Sure—same thing."

"But he stole our idea," shouted Gould.

"Sue him," suggested Apollonoras. "It ain't my funeral. Gladstone's got three prologues in rehearsal. Gonna show 'em to me Sunday. Here's what I'll do. You fellers get three started. They gotta be ready Saturday night. I'll preview them in three of my houses around town—get audience reaction. What I like ain't worth ten cents. What audiences like is worth millions."

"And if the audiences like our stuff?" demanded Frazer.

"You get the contract for the whole forty. If not I sign with Gladstone. Give me a good reason why not." He belched heavily. "I ate too much," he complained as he said goodnight.

"We've got to see Kent," said Frazer as soon as Apollonoras was gone.

"Try his secretary," suggested Gould. "She'll know where he is."

So Nan's unhappy evening was interrupted by an urgent telephone call from Gould and Frazer. She promised to send Chester to Gould's house as soon as he brought Vivian home.

It was three o'clock before she had a chance to keep her promise. Chester and Vivian arrived in gay spirits, Chester slightly the worse for the evening's gaiety.

Nan pushed him into a chair, ignoring Vivian and handed him a glass of bromo-seltzer.

"Drink this," she commanded. "They want you over to Gould's apartment—right away."

"I can't be annoyed," grumbled Chester drunkenly. "I got the most important news my life tonight—"

Nan was startled. "Don't tell me you married this chiseler?" she exploded.

"I'll thank you not to insult the future Mrs. Kent," objected Chester, a little weakly.

"I'm glad you said future," sighed Nan with a glance at the angry Vivian. "Is your taxi waiting?"

"Always got a taxi waiting," mumbled Kent, sobering slowly.

"Get moving," ordered Nan. "This is the chance of your lifetime."

Once he was out of the door Nan turned to the white-faced Vivian.

"Now," she said, "you scram before I take this chair and wrap it around your neck." She looked as though she meant it, too.

"But," stammered the alarmed Vivian, "it's three in the morning. Where'll I go?"

"As long as they still have sidewalks, you've got a job," snapped Nan as she shoved the protesting Vivian into the hall.

Meanwhile Kent, perfectly sober now, had heard the bad news relayed by Gould and Frazer from Apollonoras.

"A fine pair of quarter-wits I teamed up with," he shouted. "Every time I get a great idea you let Gladstone steal it."

"What you gonna do about it?" demanded Frazer.

"I'm going to show that big Turk three prologues Saturday night that will stand him on his ear," roared Kent.

"In three days?" asked Gould. You can't do it!"

(To be continued)

Chester and Vivian arrived in gay spirits, Chester slightly the worse for the evening's gaiety. (Scene from Warner Bros.' musical hit, "Footlight Parade," with James Cagney and Claire Dodd.)

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CHAPTER VIII

Nan Gets An Idea

Fictionization by CARLISLE JONES

THE next morning Chester Kent faced the several hundred employees of Gould and Frazer from a rehearsal stage and told them his story.

"We're positively going to have three of the greatest prologues ever put on," he concluded—then his tone changed.

"Some dirty crook—who works for us—has been giving Gladstone the inside dope; selling 'em *my* ideas. For once I'm going to stop it!

"Nobody leaves this place until Saturday night. You'll eat here, sleep here—for three days you'll live right here in this studio. It's war! This is the last chance for any of you to get out."

Chester paused a moment to let his words sink in. If Gracie, the hard-faced blonde whom Thompson had left as his spy in the organization felt any chagrin at Kent's denunciation, she gave no sign of it. Instead she joined in the great chorus of approval which told Chester that his people were with him in his unique experiment.

"Take a bromo-seltzer," urged Chester, grinning.

"It can't be done. It can't be done," mourned Francis as he hurried away to do it.

Vivian found time for many complaints too.

"Sorry, dear," comforted Chester. "Better get used to it."

"Nobody leaves this place until Saturday night!" (Scene from "Footlight Parade," new Warner Bros. hit, with James Cagney, Frank McHugh, and players.)

In the midst of the confusion, Scotty found the newly beautified and bedecked Bea Thorne.

"You look like a girl I used to know," he teased.

"I was," agreed Bea, blushing.

"Honest though," he added "you look beautiful. And what a dancer!"

"But I don't sing," said Bea, maliciously.

"You take orders from me now," explained Scott, teasing again.

"Was there something you wanted me to do?" asked Bea, not as innocent as she sounded.

"Kiss me," ordered Scott.

"Mrs. Gould's little boy," laughed Bea. "I wouldn't dream of it."

"Come on, honey," begged Scotty, seriously, "she and I are all washed up and you know it."

"But does Mrs. Gould know it?" demanded Bea.

It seemed that Mrs. Gould did know it for she entered just at this opportune moment with another young man in tow, much as she had entered a few weeks before with Scotty.

"Think I ought to sing the 'Battle Cry of Freedom'?" asked Scott.

"It does look like independence day," agreed Bea.

"Let's celebrate," urged Scotty, taking Bea in his arms just in time to have both Bowers and Chester witness the clinch.

No one enjoyed the mad house in which they lived those three days more than Francis Frank and no one else complained half as much. He resigned a dozen times a day. Nan called him "worrying Sam."

"Mr. Kent," he cried, "we'd better give up. It can't be done."

"Go on," encouraged Chester, "they built the whole world in seven days."

"It's impossible, Mr. Kent." Frank was tearful in his misery. "It means rehearsing everything over. Mr. Kent, I resign."

"But our engagement ring, darling," murmured Vivian, partly at least, for Nan's benefit.

"Get it for you Saturday night," promised Kent.

Nan was thoughtful. "I wouldn't beef about being locked up with the man I love," she said pointedly to Vivian and even Kent took note of what she said that time.

By Saturday morning Chester had his three shows whipped into a semblance of form. Still he was worried.

"That woodland nymph prologue is no good," he confessed to Nan. "It'll empty the theatre—like a stink bomb."

"There's still time to change it," suggested Nan.

"Too tired," explained Kent, "every time I change it, I ruin it some more."

At that moment Cynthia opened the door!

"Just a minute," objected Nan, "this is Mr. Kent's private office."

"How nice," said Cynthia coolly. "I'm Mrs. Kent."

"Do you know this goofy dame?" asked Nan.

"I still have nightmares about her," confided Chester. "She used to be my wife."

"Still is, Chester dear," said Cynthia.

"But you went to Reno!"

"I was. But somehow I never got around to it." Cynthia smiled. "Now that you're in the money again," she explained, "we've things to talk about."

"Quit stalling," suggested Chester. "How much."

"Twenty-five thousand dollars," cooed Cynthia, "or I make plenty of trouble."

Desperate, Chester confided the whole story to Nan.

"Unless I give that tomato twenty-five thousand dollars by four o'clock, I go to the cleaners."

Nan was thoughtful a moment.

"Maybe I can do something about it," she said. Then she started for Mr. Gould's private office.

(To be continued)

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CHAPTER IX

A New Dealer

Fictionization by CARLISLE JONES

NAN lost no time in voicing her suspicions to Gould and Frazer.

"You've been gyping him for months," she accused.

"You're raving," said Gould, obviously uncomfortable before the girl's vehemence.

"What do you want?" asked Frazer more quietly.

"To keep my mouth shut, you mean?" asked Nan. "Twenty-five thousand dollars."

"Blackmail," roared Gould.

"If I tell Kent," began Nan.

"Be reasonable," suggested Frazer.

"You can't bluff us," added Gould.

"What gave you the idea I'm bluffing?" said Nan.

Suddenly Frazer whipped out his check book, wrote in it hurriedly and handed the check to Nan. She wheeled out victoriously, hunting for Chester.

Meanwhile Kent had gone to Vivian's office to break the news he had to her.

"Viv," he began, "I've got tough news. My wife showed up."

"You mean your ex-wife," gasped Vivian.

"My wife," explained Chester. "She never got the divorce. It's just one of those things. You've got to be a little patient."

Vivian's voice had a tone in it Chester had never heard before.

"Listen—you lob-eared babboon," she howled, "who do you think I am—some punk from the sticks. I wrote the book. I know all the answers."

"So you're the cultured Miss Rich," said Kent bitterly.

"Not cultured," snapped Vivian. "Just smart. Smart enough to sue and attach everything but your garters."

"O.K.," agreed Chester as he edged out, "I'd rather you'd sue me than marry me."

Nan found Chester still dazed from his brush with Vivian. She stuck the check into his hand.

"Twenty-five G's," he exclaimed. "There's something phoney here. Made out to you."

"And endorsed to Chester Kent," said Nan. "Take it and ask no questions."

"How'd you do it?" demanded Chester.

"Blackmail." Nan tried to avoid the details. "I played a pair of deuces like four aces—and they paid."

"Frazer and Gould been holding out on me," guessed Chester, "haven't they?"

Nan found she couldn't lie. "What do you think?" she asked. (Scene from "Footlight Parade," with Jimmy Cagney and Joan Blondell.)

Nan found she couldn't lie. "What do you think?" she asked.

Kent was away like a flash, straight toward Gould's office. He found the partners there and lost no time in shouting his way into their presence.

"So—you double-crossed me," he bellowed.

"Bookkeeping mistake," soothed Gould.

"You stabbed me in the back—the guy who made this place. Killed myself so that you two chuckle-headed apes could get rich!"

"We'll straighten it out," promised Frazer.

"Get another chump to double-cross," yelled Chester. "I'm out."

"You got to stay on the job," begged Gould.

"Stick the job," exploded Kent "And that nymph prologue hasn't got a prayer the way it is. Fix it yourself! You two wonder men!"

Still white with anger Chester found himself outside the building and inside a taxi cab. Miraculously, Nan was in the cab beside him.

"Just drive around," Chester ordered.

Nan waited until she thought Kent's wrath had cooled.

"Let's go back, boss," she pleaded.

"Fat chance."

They rode on in silence. Out of the cab window Chester saw a roadside billboard carrying a flaming advertisement of a Chester Kent prologue. He ordered the taxi to drive up beside it and stop. Then, before Nan knew what he intended to do, Chester was out of the cab, he grabbed a black tar brush from a street repair crew and was blotting out his name in the sign.

A policeman rushed up to stop him. Kent fought with him for possession of the brush. Suddenly he stopped battling and pointed across the street.

"That's what the Woodland Nymph numbers needs," he shouted. "A mountain waterfall splashing on beautiful white bodies."

Nan looked and saw a group of colored children playing in the spray of a fireman's hose. But she understood what Chester meant.

"Come on," shouted Chester, dragging both Nan and the cop back to the taxi.

Apollonoras was already at the Gould offices, having heard the news of Kent's departure.

"Sorry, gents," he said, "without Kent your prologues ain't worth a nickel."

Kent met Apollonoras as he was leaving the building and almost dragged him back to Gould's office.

"Here's your customer," he said. "Hold on to him."

"About that accounting mistake," explained Gould. "We're giving you a new deal."

"And I'm the dealer," said Chester, already out of the door.

(Concluded Tomorrow)

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CHAPTER X

Whatever the Boss Says

Fictionization by CARLISLE JONES

THAT day was destined to be the most memorable one in Chester Kent's high speed career. Nan caught up with him as he bounded out of Gould's office intent on remodeling the "Woodland Nymph" number in four hours.

"Do you like to look at funny pictures"? she quizzed, leading Chester quietly toward the closed door of Vivian's office.

They listened a moment outside.

"I hope it's as good as it sounds," said Kent as he turned the knob.

It was. "I was just showing Miss Rich what you can't do in Alabama," stammered Bowers.

Vivian assumed a drunken dignity. "Thish ish all a mistake," she declared.

"Right, sister, and you're it," agreed Kent. "You won't need that lawyer," he added, pointedly. "Your breach of promise suit is in the ash can." He turned to Nan. "You're my witness."

Outside, on their way to the rehearsal hall where Francis Frank waited, all unconscious of the change in plans for the Woodland Nymph number, Chester shook his head forlornly:

"Boy, am I a genius when it comes to picking dames to fall for! You better help me next time."

"You said it, boss," agreed Nan.

Francis Frank took the news exactly as Chester and Nan had expected him to take it.

"Everything you've rehearsed in this prologue is out," explained Chester. "Here's the new stuff. It goes on tonight."

There was a moment of silence while Frank and the chorus absorbed this startling announcement. Then the storm broke.

"This is the straw that breaks the camel's back," whined Francis, almost in tears. "Mr. Kent, I cannot and will not try the impossible. After all I'm only human. I'm no superman. And if I were it couldn't be done. I resign!"

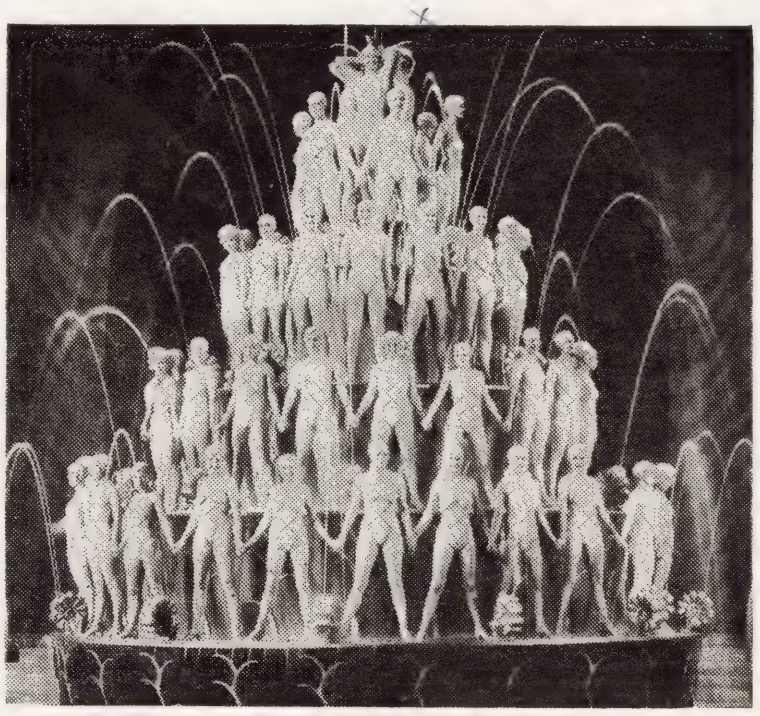
"I accept," said Chester suddenly, grabbing Frank's proffered contract out of his hand.

"You accept?" stammered Francis. "Do you realize that leaves me without a job? And my watch just stopped."

"Come, kids," shouted Kent, "line up. I'm putting this prologue on myself."

Francis Frank toppled over in a faint. When he revived he found his contract back in his hand and the grinning Chester doing his work for him.

Some way or other they got through those half-mad hours of rehearsals. Somehow or other they reached the first theatre where the abbreviated musical comedy which Chester called "Honeymoon Hotel," was unfolded before a delightful audience. Chester and Nan sat beside Apollonoras, hopefully awaiting a word of approval. Gould and Frazer were there too.



The startlingly beautiful settings of "By A Waterfall" brought thunderous applause from the audience. (One of the beautiful scenes from "Footlight Parade," Warner Bros.' new musical hit.)

Apollonoras sat through the beautiful number silently. When it was finished he spoke.

"I got gas pains," was all he said.

They loaded the company into busses and drove furiously to the second theatre. Just before the curtain there went up on the prologue which Chester called "By a Waterfall," he turned to Nan.

"If this doesn't get him," predicted Chester, "nothing will."

The startlingly beautiful settings of "By a Waterfall," the unrivaled effects, suggested to Chester, strangely enough, by the sight of pickanin nies playing in the spray of a fire hose, brought thunderous applause from the audience but left Apollonoras apparently unmoved. If he heard the extravagant praise which greeted the final curtain, he gave no sign.

"Like it, George?" queried Gould, timidly.

"I'll tell you later," promised the magnate. "Now I got indigestion."

Again the entire company was loaded into busses and rushed through the city's streets to the third theatre.

"You buy Apollonoras some bicarbonate," suggested Kent to Nan. "I'll go check up on Barrington."

Joe Barrington, Mrs. Gould's latest protege, was featured as leading man opposite Bea Thorne in the final number, which Chester called "Shanghai Lil." All others in the cast and chorus were doubled in the various numbers. Joe was to make his debut in "Shanghai Lil."

Back stage Chester found Francis Frank reigning supreme in a kind of mad-house confusion he had never seen equalled. He found Joe's dressing room and pushed the door open. Instead of being ready to go on, Joe was sitting before his dressing table, slightly drunk and more than slightly hysterical. Hard-faced, Gracie stood near by.

Kent pushed her out first.

"Give my regards to Thompson," he shouted as he slammed the door behind her. Then he turned all of his attention on Joe who had suddenly collapsed across the dressing table.

"I've only appeared in amateur performances," he groaned.

"An amateur," roared Kent. "The biggest contract of my life depends on you. An amateur!" He looked around hopelessly. Then he turned to Joe again.

"Hot or cold," he shouted, "you go on. And if it's cold you go back on crutches."

Still dressed in topcoat and high hat, Chester struggled to get Joe ready and into place in the wings. The last half of the journey he almost carried the protesting youth. The curtain cue sounded and then was repeated while Kent struggled with Joe, trying to force him onto the stage. But with a sudden show of strength, Joe braced himself against a railing and pushed Chester headlong toward the stage.

Chester found himself facing an expectant audience and an amazed Bea. He danced toward her, picking up Joe's cues as best he could.

"Give me all you've got," he whispered to Bea. "I'll need it."

And Bea, with Scotty's welcome proposal of marriage still ringing in her ears, did her very best.

From her place in the audience Nan could scarcely believe her eyes. She fumbled for her glasses, which she had never let Kent know she sometimes wore, and watched the number in silent amazement.

As the final curtain fell Gould handed Apollonoras a contract. Frazer handed him a pen. Then, as he was about to sign, the lights went out. Gould was equal to the occasion for once. His cigarette lighter furnished enough light for Apollonoras to write his name.

Backstage Nan carried the good news to Kent.

"You put it over," she said.

"*We* put it over, Kid." Kent looked into her tired face.

"You're looking at the cheaters, aren't you?" began Nan, suddenly conscious of her glasses. "My eyes were so tired."

"You look grand," interrupted Kent. "What a sap I've been."

His arms went quickly around Nan's shoulders. She snuggled there, happily.

"Whatever you say, boss," she agreed.

(THE END)

All Star Cast In Mammoth Musical Comedy Spectacle

Cagney, Blondell, Keeler and Powell Head Large List of Film Favorites in "Footlight Parade"

ONE of the largest and most distinctive casts ever assembled for a screen production appears in "Footlight Parade," a mammoth spectacle, combining comedy, drama, and romance with original, unique dance ensembles and catchy song hits, which comes to the ..... Theatre on .....

Four popular stars, James Cagney, Joan Blondell, Ruby Keeler and Dick Powell, head the long list of players. Fifteen leading featured players have important roles in support of the stars, while two hundred and fifty of the most talented and beautiful girls in Hollywood will take part in varied choruses and dance numbers, which for novelty, ingenuity, and spectacular effects are said to surpass those in "42nd Street" and "Gold Diggers of 1933."

"Footlight Parade" will bring together again two of the most popular players of the screen in the leading roles, James Cagney with Joan Blondell playing opposite him. The pair made their first hit on the screen together in "Sinner's Holiday," for Warner Bros.

Cagney and Blondell made unusually successful appearances together later in "Blonde Crazy" and "The Crowd Roars" as the leading performers. Both rose rapidly to stardom in separate productions and now are united again in the forthcoming picture.

Cagney a "Hoofer"

Cagney, who began his stage career as a hoofer and songster, for the first time on the screen enacts a similar role in "Footlight Parade." His part is that of a musical comedy director who conceives the idea of turning musical comedies into motion picture prologues. He both directs and dances in these prologues.

Joan Blondell, noted for her wisecracking parts, plays the role of his sophisticated secretary who believes that love is war in which anything is fair, resorting to every known feminine wile to hold the man she loves, and not even hesitating to stage hair pulling matches with her rivals.

Ruby Keeler and Dick Powell, who made such tremendous hits in "42nd Street" and "Gold Diggers of 1933," are again teamed in "Footlight Parade" as the ingenue and juvenile leads. The two have worked so well together and their talents in singing and dancing are so adapted to each other, that Warner Bros. plan to continue pairing them in the future.

Frank McHugh, Guy Kibbee and Ruth Donnelly form a comedy team that is par excellence, while Claire Dodd plays the role of a gold digging vamp. Other notable players include Gordon Westcott, Arthur Hohl, Philip Faversham, Renee Whitney, Barbara Rogers, Juliet Ware, Paul Porcasi, Herman Bing, Charles Wilson and William Granger.

Busby Berkeley, who created and staged the amazing choruses and dance ensembles for "42nd Street," "Gold Diggers of 1933," acted in the same capacity in "Footlight Parade" and produced the most unique and lavish numbers he has yet staged.

Unusually catchy song numbers were written by two writing teams, Harry Warren and Al Dubin and Sammy Fain and Irving Kahal.

The screen play is by James Seymour and Manuel Seff, while Lloyd Bacon, who directed "42nd Street," as well as numerous other hits wielded the megaphone for "Footlight Parade."

Mr. Bacon was the first director to make a hit with musical shows in talking pictures, his first being "The Singing Fool," a Warner Bros. production starring Al Jolson. He produced many other Jolson musical successes and it is an unusual coincidence that Ruby Keeler, who in private life is Mrs. Jolson, made her screen debut in "42nd Street" under Bacon's direction.

FREAK FACTS! . . . . . by Win

JIMMY CAGNEY
NOTED AS THE SNAPPIEST "CHIN-CHOPPER" IN FILMS, BEGAN HIS THEATRICAL CAREER AS A DANCER IN A BROADWAY REVUE!
RUBY KEELER AND DICK POWELL
BOTH SPRANG TO FILM FAME IN "42ND STREET." EACH ROSE FROM THE RANKS—RUBY AS A CHORUS GIRL—DICK AS A MASTER OF CEREMONIES!
CHORUS BEAUTIES IN "FOOTLIGHT PARADE" SPENT MORE TIME IN WATER THAN ON DRY SETS WHILE FORMING INTRICATE ROUTINES IN THE SPECTACULAR SCENES
GUY KIBBEE, POPULAR SCREEN COMEDIAN TOURED TANK TOWNS PLAYING IN SMALL ROAD COMPANIES FOR 25 YEARS BEFORE HE LANDED ON BROADWAY AND PICTURES
10 MILES TO PERKINSVILLE
GK
WAAOW!
THE BLONDELLS
JOAN BLONDELL'S FIRST CRADLE WAS A PROPERTY TRUNK USED BY HER FATHER AND MOTHER, FAMOUS VAUDEVILLE TEAM!

Cut No. 11 Cut 45c Mat 15c

TEAMED AGAIN!

Ruby Keeler and Dick Powell in "Footlight Parade" coming to the..... Theatre.

Cut No. 30 Cut 15c Mat 5c

Water Test Helped Dance Director Select Beauties

Hundreds Eliminated When Undress Required For "Footlight Parade" Revealed Deficiencies

MILK and honey. Alfred Lunt and Lynn Fontanne. Minneapolis and St. Paul. Bacon and eggs. June and weddings. You can't separate them. Hollywood and gorgeous girls? It's the same thing.

No traveler who returns from the western slope fails to mention the loveliness of Hollywood girls. Waitresses, phone operators, typists, movie extras—whatever their pursuit in life, the cinema capitol's girls are blessed with beauty. There is, of course, the theory that the pulchritude and the talent of the world migrate to the movie city, in the hope of entering pictures.

Whatever the reason, no one denies the fact, the girls are beautiful. Least of all those movie, dance and casting directors who have vast companies to fill now that big "production numbers" are in vogue again, following the great success of "42nd Street" and "Gold Diggers of 1933."

Even in the midst of this perfection, however, directors have their troubles. Take Busby Berkeley, for example, who directed all dance routines and ensembles for the big Warner Bros. production, "Footlight Parade," that company's newest saga of the song and dance life, which comes to the ..... Theatre on .....

Berkeley should be the last man in Hollywood to complain about the situation. For his ingenious ensemble numbers in both "42nd Street" and "Gold Diggers of 1933," there was no dearth of lovely ladies, although the casting of the picture was made long and arduous by an embarrassment of riches.

"Footlight Parade," however, developed a new problem. That problem took the form—and punning is disclaimed—of bathing girls. Two hundred and fifty girls appear in "Footlight Parade," in addition to a cast of principals that includes James Cagney, Joan Blondell, Ruby Keeler, Dick Powell, Claire Dodd, Frank McHugh and Guy Kibbee. Some of these girls are dancers, some are show girls, a few are singers only—but most of them are all these things together. You see, Hollywood beauty has become versatile. Such proficiency is expected nowadays.

Berkeley, of course, did not meet his stumbling block in any of these fields. The casting agencies of Hollywood can send out dancers, singers, show girls by the hundred any day. When casting started on the production, a small army descended on the Warner Bros. studios. Following the preliminary weeding out, five hundred remained. It was still necessary to cut down this number by a half.

Berkeley sighed. The old trouble. Too many worthy applicants; too few jobs. While he and a perplexed staff tested voices, tried dance steps and sought to make up their minds, he yearned openly and audibly for a movie mecca which had just a little less pulchritude to offer. All this was too confusing.

Felled by Waterfall

It was then that the story department came to his aid. A new episode had been developed in the script. "Footlight Parade" presents James Cagney as an impresario of the picture houses, a brainy and dynamic young man who produces prologues and creates ideas for the big-time presentation circuits. As the story reaches its climax, he must present a novelty which dwarfs all other "units" in the business. This, it was decided, should be staged in an enormous swimming pool, with countless girls as wood nymphs entering the tank out of a forest setting, then executing dance figures in the water. The number was called "By a Waterfall."

"Saved," murmured Berkeley, or words to that effect. "All five hundred of 'em are grand—but certainly they can't all swim. If they can . . . ." His voice sank in dismay.

But he was right. A problem had solved a problem. How many of the girls could swim? Not only that, but how many would register the same allure as bathing girls without bathing suits as they might as dancers? To spare the feelings of tistics will be offered.
all California native sons, no sta-

"FREAK FACTS" CUT

This grand newspaper feature is available in both 2- and 3-column sizes on this picture. The 3-column size, as illustrated, is Cut No. 11, Cut 45c, Mat 15c. For the 2-column drawing, order Cut No. 10, Cut 30c, Mat 10c.

Suffice it to report that Berkeley's difficulties were ironed out in time. Perhaps the Mack Sennett influence is passing; perhaps some of the West Coast beaches have lost the old attraction. At all events, the truth was soon revealed. Many a dancer didn't care a bit for swimming, and certain little songsters had been much too busy singing ever to go near the water.

That last five hundred could give you anything you asked for in dancing, singing, or wearing costumes, but the prospect of a bathing number daunted them by the score.

Garbed Only in Leaves

Then the survivors learned another bit of news. The water girls would appear garbed only in tresses!

Besides the musical and spectacular side of "Footlight Parade," the picture carries a strong dramatic plot interwoven with sparkling comedy. The screen play is by Manuel Seff and James Seymour and the direction by Lloyd Bacon. Harry Warren and Al Dubin, Sammy Fain and Irving Kahal wrote the music and lyrics for the five splendid song hits in the picture.

Advance Features

TWO BIG STORIES FEATURING STARS

"Don't Want To Sock Any More Dames," Says Cagney

Screen's Champion Socker Grateful Script in "Footlight Parade" Didn't Order Punching

In Jimmy's latest Warner Bros. super-musical "Footlight Parade," which opens at the .....Theatre on ....., he had more reason to sock a dame than in any other production. He is taken over the jumps by two of them, but his sense of humor is stronger than his temper.

The picture is a gigantic musical spectacle with a well knit comedy drama plot written by Manuel Seff and James Seymour. The dance numbers and ensembles were created and staged by Busby Berkeley. There is an all star cast including Joan Blondell, Ruby Keeler, Dick Powell, Frank McHugh, Guy Kibbee, Ruth Donnelly, Hugh Herbert, Claire Dodd, Gordon Westcott, Arthur Hohl and Philip Faversham.

Lloyd Bacon directed while the music and lyrics are by the teams of Warren and Dubin, and Fain and Kahal.

By **JAMES CAGNEY**

NO one can blame me for getting just a bit fed up with this business of socking women in every one of my pictures. It has been going on for two years now, and in each succeeding picture. I approach such scenes with a sinking feeling in the midriff Believe me, I was grateful to learn I didn't have to hit a woman in my latest Warner Bros. picture "Footlight Parade," a tremendous musical which comes to the ..... Theatre ..... The public found my socking one of the fair sex novel when I first did it in "The Public Enemy," and they have clamored for it ever since. The writers of all of my pictures have written it into scripts, and the directors have followed it up by directing it into the pictures. But if I had my way about it, I would much sooner keep my hands in my pockets.

It has given me a reputation I do not deserve. I *do not* sock women in my private life—as a matter of fact, I don't even sock men, no matter how provoked I may be. I have not used my fists since I was seventeen years old.

That, however, is not the reason that I want to shy away from the business of "women hitting." The main reason is that it is dangerous.

There is always the danger of somebody being hurt, and as it is always an actor, there is a good chance that it might easily interfere with his making a living from then on. The breaking of a nose, knocking out of several teeth, or perhaps the breaking of a jaw could very easily change an ingenue into a character woman, and a juvenile man into a heavy. Or perhaps put them out of the running altogether.

The danger of socking was most forcibly presented to me during the making of "Picture Snatcher." Alice White and I played a scene together in which she was required to take a punch on the chin from me.

I am always very careful not to actually hit the recipient of the blow, and I always ask that he or she do exactly as I say when I throw the punch. They must not move their heads in the fear that I will hit them, but must move it as the punch goes by.

It just so happened that Alice tried to make the scene as realistic as possible, and when the moment came, having a great deal of faith in what I told her about not hitting her, she took a chance and stuck out her chin.

I connected solidly with the point of Alice's lower jaw and almost took her head off her shoulders—and that with my hand only partly closed. If my fist had been solidly closed, I don't know what might have happened.

After it was over, I picked her up. Tears were streaming down her face and she could not speak. When I turned her head around, she grinned. That grin almost broke my heart. In trying to help me and the scene, she deliberately risked her future in pictures.

Had I broken her jaw, there is no telling what effect it might have had on her appearance. It might have meant curtains for her career as a beautiful young actress.

Such instances as these might probably go on happening until some serious accident will occur—and then hands will be thrown up in horror, and the guy who throws the punch will be blamed.

There is no question but that, at the moment, there is considerable interest in seeing women knocked about at every turn; but like everything else, it will pass, and the public will get tired of it. That is what we have to watch; to gauge for ourselves just exactly when to quit and try to beat the public to it.

As far as I am concerned, I could have dispensed with it long ago. Watching people bounce around on the floor, rolling around on their shoulder-blades, and picking themselves up after a healthy sock on the chin, has become more than monotonous.

It is not unlikely that in the near future some sweet young thing, with baby blue eyes and a fragile body, will belt me right out of the scene with the business end of a bottle without even thinking of pulling her punches.

It may be no more than I deserve. But if that happens, whatever little chivalry I may feel toward the fair sex now might be replaced by the desire to get in the first punch—if only to instill a bit of regard for the contour of my skull. I have been hit—and hit hard—but as yet I have not felt any yen to even things up.

But then, you can never tell about an Irishman.

HOW DO YOU DO!

Jimmy Cagney makes his bow as a dancer and singer in "Footlight Parade," the Warner Bros. super-musical hit, which is coming.....to the.....Theatre.

Cut No. 22 Cut 30c Mat 10c

Night Club Entertaining Didn't Harden Ruby Keeler

Although She's Been Around 10 Years, Star of "Footlight Parade" Still Remains Refreshing

RUBY Keeler was dressed up like a cat. A kitten, to be exact—a furry, Persian kitten, with a big pink bow around its neck, and the cutest little ears you ever saw.

Ruby Keeler was just one of a whole roomful of cats (meaning no offense to the chorus girls of "Footlight Parade") but I knew her at once.

"You can't miss her," they had told me, in fact, when I inquired for her first in the women's wardrobe. "Go down on stage eight, where they're shooting the cat number of 'Footlight Parade,'" a Warner Bros. musical special now completed and coming to the ..... Theatre on ....., "and you can't miss Ruby. She's the Persian cat; all the others are alley cats. You'll know her by her tail."

I walked right up to her and said, "Ruby, I've come to interview you."

We sat down, and I began to think up questions.

"Ruby," I began, "you know how, ever since you've been in pictures, all the stories about you say you're so wide-eyed and innocent, unsophisticated and modest, and all that. What I want to know is, how do you get that way?"

RUBY KEELER
Cut No. 3
Cut 15c Mat 5c

"I know they do," Ruby admitted, opening her wide eyes even wider—everything seems little about Ruby Keeler except her eyes—"but I'm sure I don't think I'm like that at all!"

"Yes, you are," I insisted. "Refreshing is the word. You must be—they can't all be wrong."

"Well, maybe I look that way," Ruby defended herself. "I can't help the way I look. I'm really just as sophisticated as I can be. I've been around!"

She's Been Around

That's just the point. She's been around. She started out on the stage when she was only thirteen years old. She worked for three solid years in Texas Guinan's night club. And she's been married for five years to Al Jolson, who is probably one of the most sophisticated men in the world. Yet she manages to stay dewy as a shy little violet.

"I've been around most everywhere," Ruby continued. "I've been to Europe—Paris and London—and to Honolulu twice, and back and forth between Hollywood and New York more times than I can remember."

"You're telling me!" I said. "I'm supposed to be telling you! So what have you got to say for yourself?"

Ruby gave up absolutely. She saw it was no use to hedge any longer. She knew what I was talking about just as well as I did.

"Well," she began, "I was only thirteen when I started dancing on the stage, so I didn't go anywhere else. After the show, I just went home."

"Were your parents professionals too?"

"Oh, no, I'm the only member of the family who has ever been on the stage."

"What did they think about you becoming a dancer? Did they fight against it?"

"Oh, no," Ruby widened those devastating eyes again. "They thought it was fine. In fact, they went with me."

Ruby thought that was fine, too. Kept the family together, as it were. The final curtain would go down, and there was the family, waiting to take Ruby home.

"Mother is such a darling," she went on enthusiastically, pronouncing it "Dolling" after her little-girl fashion. "And we are such a large family—five girls and a brother, you know—I always had more fun at home than any place else. I'm the oldest girl, too, so I had to look out for the rest."

"And give up things? And be a good example to the little ones?" I wanted to know, being an older sister myself. But Ruby wouldn't admit it. I have a hunch, though, that's the great big answer to the little secret of Ruby's being so completely unspoiled.

"I Met Al"

"So then time went on that way, and when I was eighteen I met Al," Ruby had become very articulate by now. I wasn't the first to notice that she becomes very talkative all of a sudden—if she's allowed to talk about Al Jolson.

"Can you imagine it," she asked, as if it were something almost sacrilegious, "I had never seen Al in a show or in a single movie before I met him? He took me to see the first one himself. I was so thrilled I haven't gotten over it yet!"

The picture was "The Jazz Singer." But, as Ruby points out, it wasn't even a new picture any longer. They had to hunt hard to find it at all, tucked away in some obscure little neighborhood theatre. By that time, "The Singing Fool" was also out, and Jolson's star was riding high.

"I never had been interested in going out much," she went on, "and neither was Al. So we liked each other right away. He was so sweet to me, and we discovered we liked the same things—like traveling and going to movies and the theatre, you know, but not parties or night clubs. We never give parties," she told me, "and we hardly ever go to them."

"Then what do you do?"

"Why, I told you! We go to movies. Almost every night. In the daytime, we play golf together," she said proudly, as if I would think her the most sophisticated person in the world, to be able to play golf with the great Jolson. "And last night," she finished, positively proving her point about being a woman of the world, "we went dancing! All by ourselves, at the Miramar in Santa Monica. We had dinner and danced. Oh, we had the best time!"

And there you have Ruby Keeler—woman of the world. I tried to point out to her that many girls who have danced in night clubs, been in shows, are a little more blase, bored with life, even to the point of being hard-boiled. But—

"Oh, no, I don't think they are!" Ruby said gently, and that was that.

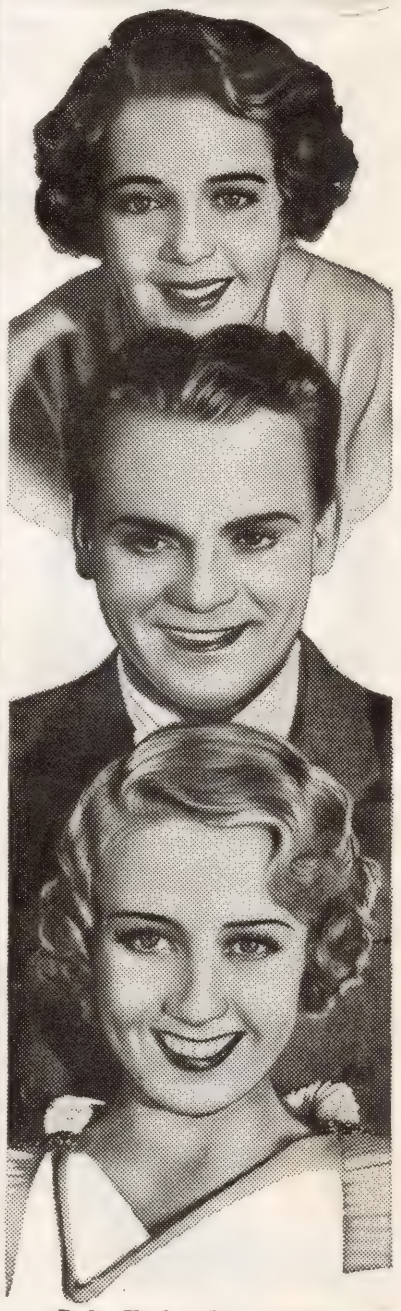
Then Ruby scampered off to lead the cat number, and the next time I hear anyone talking about how wide-eyed and modest and unsophisticated Ruby Keeler is, I'll chime right in.

"Refreshing is the word!" I'll say.

"Footlight Parade" is the third musical in which Miss Keeler has appeared in one of the stellar roles, the other two being "42nd Street" and "Gold Diggers of 1933." Others in the all star cast of "Footlight Parade" include James Cagney, Joan Blondell, Dick Powell, Frank McHugh, Guy Kibbee, Ruth Donnelly, Hugh Herbert, Claire Dodd, Gordon Westcott, Arthur Hohl and Philip Faversham.

Lloyd Bacon directed the picture from the screen play by Manuel Seff and James Seymour. The numbers, of which the cat spectacle is one, were created and staged by Busby Berkeley, while the music was written by the two teams of Warren and Dubin, and Fain and Kahal.

THREE OF A KIND



Ruby Keeler, Jimmy Cagney, and Joan Blondell, three of the "Footlight Parade" stars.

Cut No. 18 Cut 15c Mat 5c

Musicals Must Have Strong Story, Says Lloyd Bacon

Director of "Footlight Parade" Gives Reason For Great Fan Interest in Musical Pictures

"WHO'S going to care who directed the straight stuff?" Lloyd Bacon was talking. Only the day before he had finished a prodigious task—the staging of "Footlight Parade," the latest Warner Bros. spectacular musical production, which comes to the .....Theatre on..... He was sitting quietly on the sidelines, watching Busby Berkeley working on the final musical number to be incorporated in the picture.

The "straight" or comedy drama sequences of the film, employing players like James Cagney, Joan Blondell, Ruby Keeler, Dick Powell, Frank McHugh and Guy Kibbee, had been completed, but Mr. Bacon still had the work of combining and coordinating the musical numbers with the plot of the story.

"When two hundred and fifty swell looking girls are appearing in the song and dance scenes, and they're put through their paces by a genius like Busby Berkeley, who cares about the 'sterner stuff?'" he repeated.

"Hadn't the 'story' sequences of '42nd Street', which Bacon also directed, carried as much appeal for the public as the musical numbers?" he was asked.

He wasn't at all sure.

"Of course we give 'em everything we've got," he said. "Don't think for a minute that I'm under-rating the value of the 'straight' features in any musical. As a matter of fact, I'm convinced that's the reason for the present success of musicals on the screen. Finally they're getting good stories."

The story is actually the most important factor, Bacon believes. If it's bad, the public will notice it—be aware of it as an unreal element, no matter how good the musical numbers. If it's good—well, at least that means it won't outweigh the musical stuff in the audience's estimate of the film. They may not be positive that it's a good story which is carrying the picture; but it offers no disturbing factor. They are content to accept it as convincing and real—and to sit back and enjoy the interpolated songs and dances as "so much velvet."

"Then you think that in '42nd Street' and 'Footlight Parade' the story is strong enough to be worth while in itself," he was asked.

"Certainly I do," said Bacon. "I'd feel pretty sheepish making any such pronouncement, if I didn't think so. We worked ourselves dizzy trying to make pictures that for once would have an accurate backstage flavor—and at the same time move along as briskly and as fast as the musical numbers themselves. One thing that's dangerous is to allow your story interludes to run slowly in contrast with the numbers."

"However, when there are two hundred and fifty gorgeous girls in the most spectacular scenes ever filmed, the power of the story is naturally overshadowed. Consequently, the fans seeing 'Footlight Parade' aren't going to be very much concerned with who directed the story part of the picture."

"If the story carries as it should, then nobody will notice it. You know what I mean. It will take the place it should in the pattern. Of course, one of the surprises for the fans will be the singing and dancing of Jimmy Cagney."

"Footlight Parade" carries a definite comedy drama plot, dramatized by Manuel Seff and James Seymour. The dialogue and action are swift and fast moving in tempo with the lilting music, written by Al Dubin, Harry Warren, Irving Kahal and Sammy Fain. Busby Berkeley again directed the brilliant dance ensembles.

Lloyd Bacon who was responsible for "42nd Street," directed the picture from the screen play by Manuel Seff and James Seymour while Berkeley created and staged the choruses and dance ensembles. Music and lyrics are by the teams, Sammy Fain and Irving Kahal and Harry Warren and Al Dubin.

CHARMING TRIO AT THE STRAND

Ruby Keeler evidently doesn't approve of James Cagney's actions with Joan Blondell. But enthusiastic audiences at the Strand don't seem to mind. They are standing to see "Footlight Parade," the sensational new Warner Bros. musical.

Cut No. 16 Cut 45c Mat 15c

30 Ton Revolving Fountain Tests Resources of Studio

Amazing Disappearing Mechanism Created Under Water Spectacle In "Footlight Parade"

AS seen in the finished picture, it is a spectacular disappearing fountain on which sixty dancing girls disport themselves garbed only in ropes of pearls, on four alternately rotating platforms, all bathed in a colored mist from three hundred tiny water sprays.

But to those who watched the building of this amazing mechanism, who know the problems which confronted artists and engineers when Busby Berkeley first sketched his ideas roughly on a conference room table-cloth and who remember the short time allowed for its completion, it will always be remembered as concrete proof of the popular Hollywood maxim:

"Studio technicians can do anything."

To begin with the fountain, itself only one feature of a truly enormous set for the celebrated "water fall number," created by Berkeley for the Warner Bros.' picture "Footlight Parade," which opens at the .....Theatre on ....., is twenty-five feet in diameter at its base, twenty-two feet high in the center and under its frothy superstructure more than thirty tons of steel are hidden.

3 Tons of Girls

Three tons of girls ride these revolving spraying turrets, but their weight is negligible in comparison to the vast quantity of machinery which rides camouflaged within the superstructure. Each whirling platform carries its own propelling motor, its own water pump, and a huge water storage tank to supply its own share of the sprays on the fountain.

Each of the four platforms fits exactly within the inner limits of its larger neighbor. They can turn separately, all on one level, all in any one direction, or alternately and on levels four feet apart.

A tremendous steel platon, such as supports hydraulic elevators in office buildings, and another power motor near the foot of the shaft can lift the entire assembly of structural steel, spraying water and propelling motors, not to mention the three tons of girls, twenty-two feet in the air, at any given speed and can also lower them completely out of sight. It can lift all this as a unit or in four alternate whirling layers.

There were no patterns to follow when Berkeley talked first about his idea of a "disappearing fountain." His ideas were sketchy, his mechanical knowledge limited.

"Can we do it?" he demanded.

10 Days To Do It

Louis Geib, technical director for Warner Bros., and Frank N. Murphy, head of the studio's electrical and mechanical departments, thought they could. They had ten days to plan it, fabricate and install it. They submitted first drawings to an outside contractor. The studio was busy with other sets for other pictures and was willing to have the set built off the lot.

The contractor, however, wanted three months to do the job. Murphy nad Geib had promised it within ten days. Wearily they moved cots into their offices, telephoned their families not to expect to see them for ten days and set about keeping their promise.

The mills, the plaster shop, the steel workers and the tinsmiths were all trebled in numbers and put on three eight hour shifts. The studio foundry blazed day and night. Even the flanged brass wheels on which the giant platforms rotate, were made in the studio under Murphy's orders.

The largest steel circle, when it was completed, weighed more than six tons. At exactly one angle it would go through one of the gigantic stage doors. A motor-mounted crane brought it to the stage and manuevered it through the opening and into the place near the great hole cut in the stage floor, under which workmen had dug a pit nearly thirty feet deep.

Quicksand there impeded the work. Finally the whole excavation was concreted off, pumps were installed to drain the seeping water and the huge mechanism was lowered into place.

Structural steel workers joined studio forces and worked twenty-four hours a day for three days, riveting and welding the basic structure in permanence.

Berkeley, not a little amazed at the vast amount of work his original idea was causing, went to the edge of the hole occasionally and peeked over. Accustomed as he is to having his most outlandish conceptions translated by studio technicians into steel and plaster, he nevertheless seemed perpetually astonished that this idea was actually feasible.

Convinced finally that it was, that thirty tons of steel, eleven powerful motors and pumps, pulsing dynamos and huge water mains would give him the effects he had sketched so roughly on the tablecloth, he washed his hands of all technical problems and busied himself with the three tons of girls who were to ride the contraption.

Spectacular Scenes

That is the part of the whole undertaking that the public sees in the finished picture. What it can never understand but what studio workers will never stop wondering about, is this new and additional proof of the old saying that studio technicians can do anything!

Besides the many spectacular scenes in "Footlight Parade," there is a strong comedy drama plot with fast action. There is an all star cast which includes James Cagney, Joan Blondell, Ruby Keeler, Dick Powell, Guy Kibbee, Ruth Donnelly, Hugh Herbert, Claire Dodd, Frank McHugh, Arthur Hohl, Gordon Westcott and Phillip Faversham.

OH, FOR A SAILOR'S LIFE!

Who wouldn't go down to the sea in ships if Renee Whitney was waiting on board? Jimmy Cagney seems to like his work in "Footlight Parade," the new Warner Bros. musical triumph coming to the .....theatre on .....

Cut No. 21 Cut 30c Mat 10c

Hugh Herbert, one of the "Footlight Parade" stars.

Cut No. 53 Cut 15c Mat 5c

Publicity—Advance

your 1st story

Strand's Next Film "Footlight Parade" Is 3rd Big Musical

With a cast headed by a dozen popular screen favorites and including 250 of the most beautiful girls in the world, "Footlight Parade," Warner Bros. gigantic musical successor to 42nd Street" and "Gold Diggers of 1933," will arrive on the screen of the .....Theatre next .....

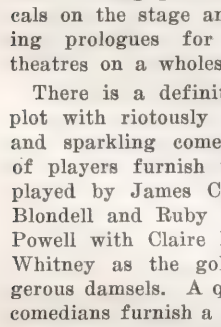
This new and mammoth spectacle is said to far surpass its predecessors in the originality and beauty of its ensembles, in its hilarious comedy drama plot, its songs and its romantic love interest. The screen play by Manuel Seff and James Seymour is a story of back stage life, but entirely different from anything before screened. It deals with a young musical comedy director who loses his job when talking picures supplant musicals on the stage and turns to making prologues for motion picture theatres on a wholesale scale.

There is a definite and well knit plot with riotously funny situations and sparkling comedy. Two teams of players furnish the love interest played by James Cagney and Joan Blondell and Ruby Keeler and Dick Powell with Claire Dodd and Renee Whitney as the gold digging, dangerous damsels. A quartet of famous comedians furnish a large part of the hilarity. They are Frank McHugh as the dance director, Guy Kibbee, the theatrical magnate, Ruth Donnelly as his wife and Hugh Herbert the company's milksop censor. Others in the cast include such noted players as Gordon Westcott, Arthur Hohl, Philip Faversham, Barbara Rogers, Juliet Ware, Paul Porcasi, Herman Bing, Charles Wilson and William Granger.

Two of the big surprises in this vast production are the singing and dancing of Cagney, who really started his stage career as a hoofer.

Four gigantic musical numbers which he states surpass anything he has yet done are staged by Busby Berkeley who created and staged the ensembles for both "42nd Street" and Gold Diggers of 1933." They include a most unique cat number in which scores of beautiful girls and chorus men dressed in feline costumes frolic in the moonlight and make love on the backyard fence.

The scene by a waterfall is a glorified spectacle in which more than a hundred swimming girls take part. This is one of the most mammoth sets ever constructed, including besides a gigantic pool with scenes shot from eneath the water, a massive revolving fountain upon which the girls ambol clad only in golden tresses. The "Honeymoon Hotel" and "Shanghai Lil" numbers are equally unique and effective. The 250 girls in these various numbers were selected by Berkeley from thousands of candidates both for their beauty and their talent in singing, dancing and swimming.



JOAN BLONDELL

Cut No. 2
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Never has there been such lilting music and catchy songs as in the new musical. The airs were written by two teams of ace song writers. Warren and Dubin wrote the song hits, "Honeymoon Hotel" and "Shanghai Lil", while Fain and Kahal wrote "By a Waterfall," "Sittin on a Backyard Fence" and "Ah, the Moon is Here." Ruby Keeler and Dick Powell with other songsters give these melodies an inimitable touch.

Lloyd Bacon, who directed "42nd Street" and many other earlier musicals is responsible for weaving the various angles of the picture into a well knit entity, making of "Footlight Parade" one of the greatest, if not the greatest show ever staged.

GIRLS GALORE IN "FOOTLIGHT PARADE"

A bevy of beautiful girls, and an all-star cast, headed by Jimmy Cagney, Ruby Keeler, Dick Powell, and Joan Blondell, make "Footlight Parade" a picture always to be remembered. Here are some glimpses of the splendors awaiting you in this latest Warner Bros. masterpiece coming ..... to the .....Theatre.

Cut No. 81 Cut 60c Mat 20c

your 2nd story

Famous Screen Stars Head Large Cast in "Footlight Parade"

Twelve of Hollywood's brilliant stars head the tremendous cast of noted players who appear in the Warner Bros. mammoth spectacle, "Footlight Parade," which comes to the .....Theatre on .....

The two principals are James Cagney and Joan Blondell who played together on the stage and rose to stardom side by side on the screen, playing together in "Sinner's Holiday," "Blonde Crazy" and "The Crowd Roars" before they began to star separately. And now they are united again in "Footlight Parade" as one of the greatest teams of wise-cracking, fast-action players that ever together appeared on the screen.

Then there is that wholesome singing, dancing team of Ruby Keeler and Dick Powell who have made three distinctive hits in musical spectacles with "42nd Street," "Gold Diggers of 1933" and the current production. The two make so perfect a team as screen lovers that Warner Bros. plan to continue them also in such roles in non-musical pictures.

Such noted comedians as Frank McHugh, Guy Kibbee, Ruth Donnelly and Hugh Herbert supply the comedy in the hilariously funny situations in "Footlight Parade." Claire Dodd as the vamp, Gordon Westcott and Arthur Hohl as the two villians with Philip Faversham comprise another quartet of recognized players.

Other important roles are enacted by Renee Whitney, Barbara Rogers, Juliet Ware, Paul Porcasi, Herman Bing, Charles Wilson and William Granger. In addition to this imposing cast there are two hundred and fifty of Hollywood's most beautiful and talented singing and dancing girls in the mammoth choruses and surprise ensembles.

The picture was directed by Lloyd Bacon who also directed "42nd Street" while the ensembles were created and staged by Busby Berkeley. The screen play by Manuel Seff and James Seymour is a well knit comedy with romantic love interest as well as hilarious situations, fast action and sparkling comedy.

Lilting songs that everyone will be humming and which were written by two teams of song writers, Harry Warren and Al Dubin, and Sammy Fain and Irving Kahal, add greatly to the entertainment furnished by the mammoth musical and dancing spectacles.

your 3rd story

"Footlight Parade" Producers Rated as Ziegfelds of Screen

With the advent of the new musical cycle on the screen, Warner Bros., the foremost producers of such shows of which "Footlight Parade," which open at the .....Theatre on ....., is an outstanding example, may well be termed the "Ziegfelds" of the motion picture world. Certainly no other producer has been able to turn out any musical picture that can compare with "42nd Street", or "Gold Diggers of 1933."

Warner Bros. alone seem to have the knack of turning out tremendous screen musical hits with great numbers of beautiful girls, unique and mammoth ensembles, and unusually catchy songs, plus strong story backgrounds. The three musicals so far produced have surpassed the most magnificent and spectacular settings ever seen in Ziegfeld Follies.

There has been much comment on the new era of musicals for the screen, ushered in with "42nd Street" and given further impetus with "Gold Diggers of 1933." Now with "Footlight Parade" coming to a local theatre, no one can doubt that the new era is on — and flourishing.

"42nd Street" released during the bank holidays did a wonderful business. "Gold Diggers" released during the summer months smashed all records. And now with the N.R.A. getting people back to work — with money to spend — hungry for a good movie, "Footlight Parade" is expected to play to more people than any picture released in years.

Revived interest in musicals is in part due to better knit and more defined plots than formerly and to the uniqueness and the magnificent scale of the ensembles and dance numbers. "Footlight Parade" is said to have not only a strong comedy drama plot with hilarious situations, fast moving action and sparkling dialogue, but it surpasses its predecessors in the magnitude of its numbers and the beauty and originality of their settings.

The cast, which is all star, is larger and more impressive, and more beautiful girls are used in the various scenes. More than 250 of the world's prettiest girls are seen in the production in sensational dance creations.

These ensembles were all created and staged by Busby Berkeley who acted in a similar capacity in the two predecessors to "Footlight Parade." The cast headed by James Cagney and Joan Blondell includes such popular screen favorites as Ruby Keeler, Dick Powell, Frank McHugh, Guy Kibbee, Ruth Donnelly, Hugh Herbert, Claire Dodd, Gordon Westcott, Arthur Hohl and Philip Faversham.

Lloyd Bacon, who handled "42nd Street", directed the picture from a screen play by Manuel Seff and James Seymour. The teams of Harry Warren, Al Dubin and Irving Kahal and Sammy Fain wrote the music.

your 4th story

72,000 Pearls Dress 100 Sea Nymphs in "Footlight Parade"

Seventy-two thousand pearls, graduated in size from a pea to a walnut, were used to dress one hundred beautiful girls in a single number of "Footlight Parade," the Warner Bros. lavish new musical picture which comes to the ..... Theatre on .....

A water scene, in which camera shots actually were taken ten feet under the surface, shows the hundred sea nymphs, daughters of Neptune, in luxurious, although briny, surroundings. Costumes, of course, had to be waterproof, and studio designers, with the co-operation of Dance Director Busby Berkeley, conceived the plan of clothing the girls only in bands of golden rubber, molded to their figures, and outlined with pearls.

Five hundred gross of pearls proved to be the number required, while three hundred yards of net and a similar amount of the golden material "barely" covered the hundred beauties

The water nymph scene is one of the beautiful and unique numbers of "Footlight Parade", a picture which carries a well-knit comedy drama plot in addition to its music and ensembles. Two hundred and fifty girls appear in the various numbers which were created by Busby Berkeley.

There is an all star cast headed by James Cagney, Joan Blondell, Ruby Keeler, Dick Powell, Claire Dodd, George Westcott and Arthur Hohl. Lloyd Bacon directed the picture from a screen play by Manuel Seff and James Seymour.

your 5th story

Ace Song Men Wrote 5 Catchy Tunes For "Footlight Parade"

Two teams of ace song writers supplied the musical score for "Footlight Parade," the Warner Bros. latest screen contribution to their succession of superb musical pictures, which comes to the..... Theatre on .....

Harry Warren and Al Dubin, who did the musical numbers for both "42nd Street" and "Gold Diggers of 1933," wrote two songs for the new picture. These are "Honeymoon Hotel", in which Dick Powell and Ruby Keeler perform as principals, and "Shanghai Lil", in which Miss Keeler shares the spotlight with Jimmy Cagney. In this number, Jimmy, a former stage dancer, does his first hoofing and singing on the screen.

The Warren and Dubin duo will be remembered for any number of previous hit tunes. Among these are "Shuffle Off to Buffalo", "I'm Young and Healthy," "42nd Street" and others in "42nd Street"; and in "Gold Diggers of 1933", such unforgettable numbers as "Pettin' in the Park," "The Shadow Waltz" and "Remember My Forgotten Man." Their compositions for the screen include "Too Many Tears" and "How Can You Say No", both used in "Blessed Event."

Another pair of writers, Sammy Fain and Irving Kahal, contributed further songs to "Footlight Parade." One of these "By A Waterfall," is heard in the greatest spectacle scene ever filmed in which Ruby Keeler and Dick Powell are teamed, with ensemble work by two hundred swimming girls.

Other numbers furnished by Fain and Kahal are "Sittin' on a Backyard Fence," sung by Ruby Keeler and Billy Taft, and "Ah! The Moon is Here", in which Gracie Barry does the singing.

"Footlight Parade", a romance of backstage life, written by Manuel Seff and James Seymour, was directed by Lloyd Bacon with Busby Berkeley staging the ensembles in which 250 beautiful girls appear. There is an all star cast including, besides Cagney, Powell and Keeler, Joan Blondell, Frank McHugh, Guy Kibbee, Ruth Donnelly, Hugh Herbert and Claire Dodd.

your 6th story

Ruby Keeler Paired With Dick Powell as Steady Film Lovers

Ruby Keeler and Dick Powell. The ideal screen lovers! Both possess charm, both are excellent singers and dancers; both are so clean and wholesome looking; and other talents dovetail so well that, Warner Bros., since the making of "Footlight Parade," have decided to keep them together as a team in non-musical pictures.

They were the romantic lovers in "42nd Street," Ruby's first picture, and again in "Gold Diggers of 1933." They appear in similar roles in "Footlight Parade," the elaborate picture which comes to the ..... theatre on ..... For a time it looked as though this team which has caught the fancy of movie goers would be broken up.

Powell who had just returned to the coast from a personal appearance tour, was suddenly stricken with pneumonia. There didn't seem to be any chance of his taking part in the picture. One player after another was tried out in his place. They were excellent players but they just didn't seem to quite match up with the beautiful Ruby.

The production went on, but it was not just exactly as Director Lloyd Bacon wanted it. Dick learned how badly he was wanted and this cheered him. He got over his pneumonia and was convalescing at home when Ruby sent him word to "hurry up." He did and got up against the doctor's orders. But it didn't seem to harm him, and in a few days he was back at the studio and at work.

He finished the picture making over earlier scenes in which his substitute had appeared. And so the team was kept intact. Theirs is one of the unusual romances in the picture. Joan Blondell and James Cagney form another screen lovers' team in the picture which is a perfect combination of drama, comedy, music, dancing and spectacle written by Manuel Seff and James Seymour.

Two hundred and fifty girls appear in unique and beautiful dance ensembles and underwater formations created and staged by Busby Berkeley. Catchy music was written by two noted teams, that of Warren and Dubin and Fain and Kahal.

Others in the cast include Frank McHugh, Guy Kibbee, Ruth Donnelly, Hugh Herbert, Claire Dodd, Gordon Westcott, Arthur Hohl and Phillip Faversham.

PLAY WITH US, JIMMY!

Jimmy Cagney, star of Warner Bros.' "Footlight Parade," finds it hard to go on with his music when the cute little chorines want to see his technique with a grapefruit. Jimmy looks indignant, but helpless. "Footlight Parade" is coming soon to the ..... Theatre.

Cut No. 51 Cut 45c Mat 15c

your 7th story

"Shanghai Lil' Scene Smashing Climax in "Footlight Parade"

Filled with gigantic spectacles set in magnificent backgrounds, "Footlight Parade," the Warner Bros. musical comedy which comes to the..... ..... Theatre on ....., winds up with a smashing climax in the number "Shanghai Lil".

In this number James Cagney, principals in an all-star cast, who started his career as a hoofer on the stage, goes through a dance act that is a treat and a surprise. According to the plot, Cagney is the director of a picture prologue, entitled "Shanghai Lil" and is not supposed to act in it. And what will be even more surprising to the fans is the Jimmy Cagney's singing of "Shanghai Lil."

Jimmy's career just about hangs upon putting over this prologue with some theatrical magnates for whom he is giving a special showing of his creation. Just at the last minute his juvenile gets stage fright and refuses to go on, and Jimmy steps into the role.

The scene is set in a barroom of Shanghai, China, the rendezvous of American marines. Jimmy is himself supposed to be a marine and causes no little astonishment when he hurtles onto the stage in full dress regalia. But he manages to change later into a sailor's uniform and the act is taken as one of his clever gags. Jimmy shares the spotlight in the scene with Ruby Keeler who sings one of the popular song numbers of the show, "Shanghai Lil," and the while Jimmy hoofs it, and then also sings the song.

The scene winds up with a magnificient Oriental setting in a Chinese Joss House in which more than 100 beautiful girls appear.

In addition to its unparalled dance ensembles and lilting songs "Footlight Parade" carries an unusually strong plot with a double romance in which the teams of Cagney and Joan Blondell and Miss Keeler and Dick Powell are the principals. Other members of the cast include Frank McHugh, Guy Kibbee, Ruth Donnelly, Hugh Herbert, Claire Dodd, Gordon Westcott, Arthur Hohl and Phillip Faversham.

Lloyd Bacon directed the picture from a screen play by Manuel Seff and James Seymour while Busby Berkeley staged the ensembles. Harry Warren, Al Dubin, Irving Kahal and Sammy Fain wrote the music for "Footlight Parade."

your 8th story

Champ Diving Girls Join Film Stars in "Footlight Parade"

It isn't only the principals in "Footlight Parade," the Warner Bros. super-musical special which comes to the .....Theatre on ....., who can be listed as an all-star cast.

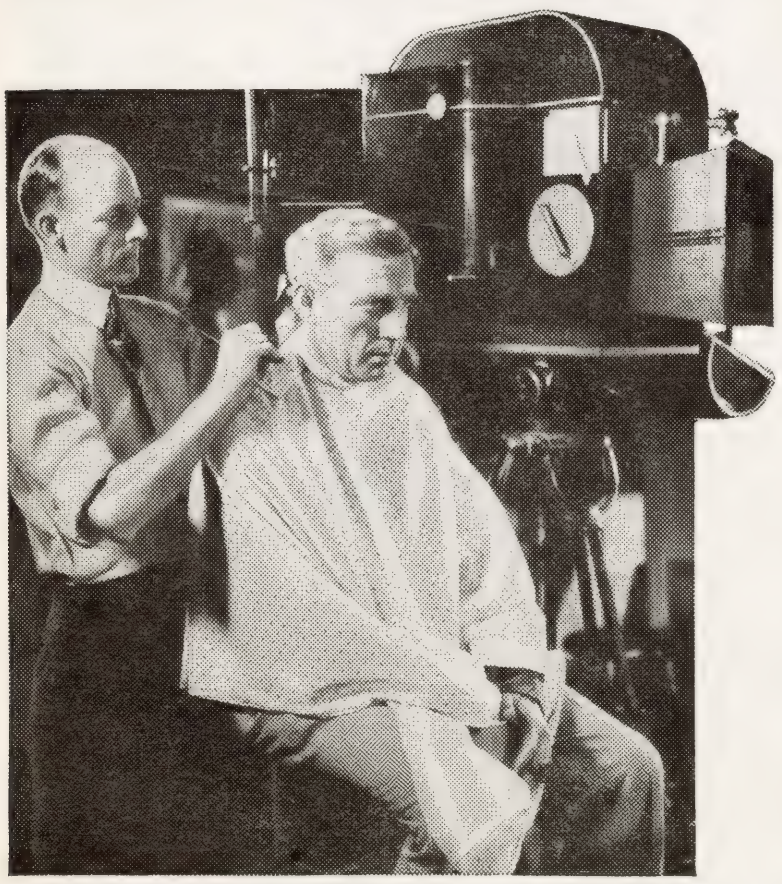
For the "waterfall" and "glorified" numbers in this huge song and dance production, two hundred girls are used. These girls had to be experts in both diving and swimming.

The girls are luminaries who make up their own all-star cast. One, for instance, is Aileen Riggin, winner of the diving championship in the 1920 Olympics and a member of the United States team in the games of 1924, who has since turned professional.

Another member of the "Footlight Parade" swimming aggregation is Helen Van Buren, California girl who for four consecutive years has won the Inter-mountain A.A.U. diving championship, as well as the 100 yard free style.

Then there is no less a celebrity than Dorothy Poynton, high diving champion of the last Olympic games. Still an amateur, Dorothy applied for the privilege of appearing in "Footlight Parade."

The two numbers are among the smashing spectacles of "Footlight Parade," a gigantic spectacle with a hilarious comedy plot and romance of backstage life. Busby Berkeley staged the numbers. In the straight roles the stars include Jimmy Cagney, Joan Blondell, Ruby Keeler, Dick Powell, Frank McHugh, Guy Kibbee, Ruth Donnelly, Hugh Herbert and Claire Dodd. Lloyd Bacon directed the picture from a screen play by Manuel Seff and James Seymour.



When hair is long and time is short. Lloyd Bacon, director of "Footlight Parade" is seen trying to save enough time to keep abreast of his shooting schedule on the sensational new Warner Bros. musical.

Cut No. 26 Cut 30c Mat 10c

your 9th story

"Footlight Parade" Water Scene Staged Behind Locked Doors

Great secrecy surrounded the making of one of the big musical numbers featured in "Footlight Parade," Warner Bros. third in their succession of big musical pictures which comes to the ..... Theatre on .....

After a preliminary announcement from Busby Berkeley, creator of the musical numbers in "42nd Street" and "Gold Diggers of 1933" to the effect that he planned a "water number" for the new picture that would outdo any previous screen effect he has originated, the sound stage where he worked was closed to the public and to all studio employees except those actually employed there.

Guards, stationed at the doors day and night, were instructed to allow no visitors and the eighty swimming girls selected by Berkeley for parts in the mystery number were warned to avoid all mention of their work to anyone off the set.

This was done to keep the scene as a complete surprise to the public and to keep the idea from being pirated or imitated.

Tests of the girl contestants were made at the Hollywood Athletic Club, after which the succesful candidates were sworn to secrecy and assembled for rehearsals on the guarded stage.

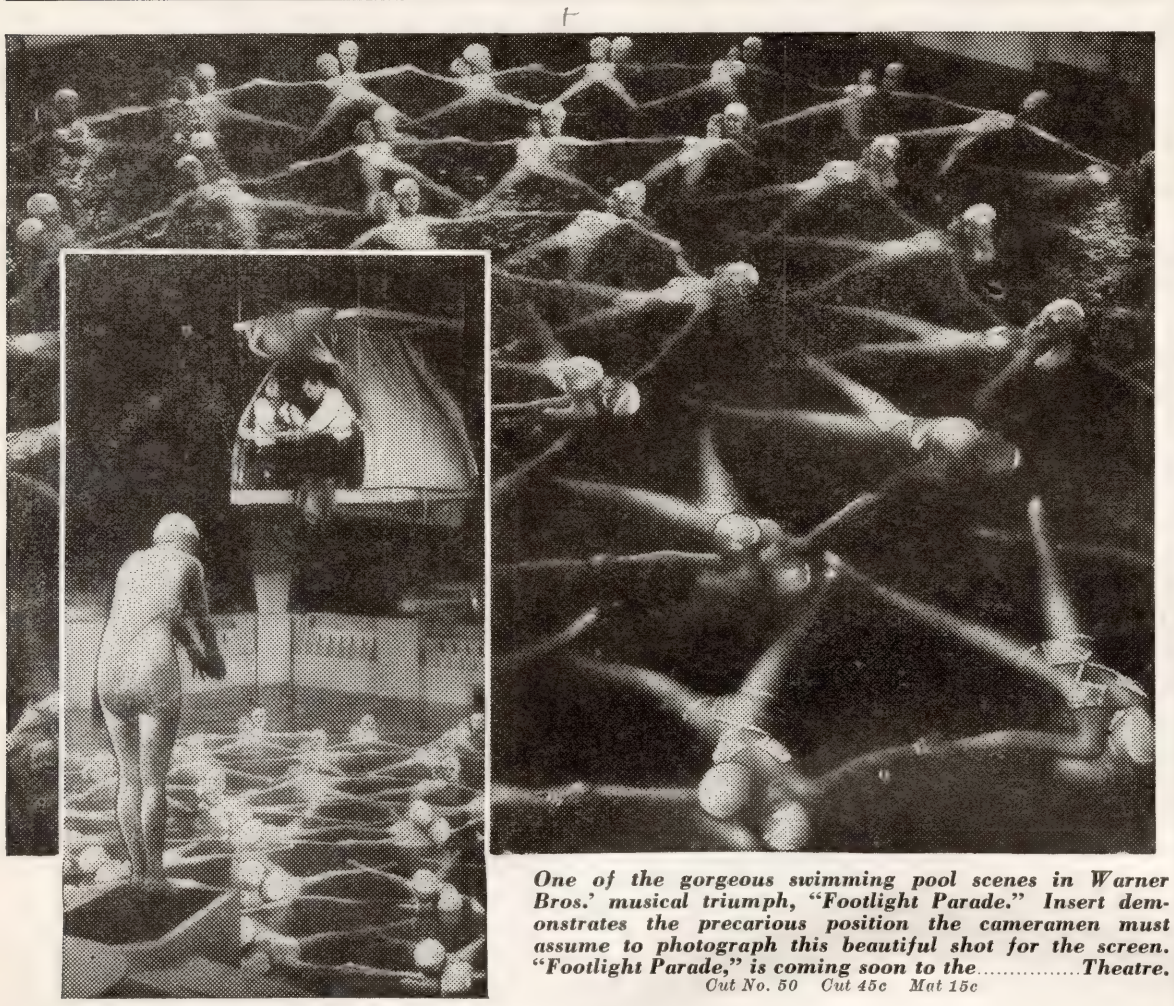
Workmen in three eight hour shifts converted the huge interior of the sound stage into the setting demanded by Berkeley.

The surprise angle in the water scene has never been disclosed and will not be known until the picture is shown.

This number is one of the spectacles in a musical comedy replete with unique ensembles. In addition, there is a fascinating romance in the drama of backstage life enacted by an all star cast, including James Cagney, Joan Blondell, Ruby Keeler, Dick Powell, Frank McHugh, Guy Kibbee, Ruth Donnelly and Claire Dodd. The picture was directed by Lloyd Bacon from the screen play by Manuel Seff and James Seymour. The five hit songs were written by the teams of Harry Warren and Al Dubin and Irving Kahal and Sammy Fain.

Make use of the up-to-the-minute news service instituted by Warner Bros. for your benefit. It is called "WHAT'S HAPPENING ON THE WARNER-FIRST NATIONAL LOT," and gives you the inside dope on the news of the studios and prbductions which you will be showing. Plant this service with your local movie editors, taking care to mention the fact that the picture will be shown at your theatre. Write for this free service to WARNER BROS. PUBLICITY DEPARTMENT, 321 WEST 44th STREET, NEW YORK CITY.

THE CAMERA RIDES HIGH



One of the gorgeous swimming pool scenes in Warner Bros.' musical triumph, "Footlight Parade." Insert demonstrates the precarious position the cameramen must assume to photograph this beautiful shot for the screen. "Footlight Parade," is coming soon to the.....Theatre.
Cut No. 50 Cut 45c Mat 15c

your **10**th story

Score of Coeds Seen In Dance Numbers of "Footlight Parade"

More than a score of the 250 beautiful chorus girls appearing in the unique dance and underwater numbers of the Warner Bros. immense musical picture, "Footlight Parade," which comes to the..... ..... theatre on ....., were selected from the campuses of several California universities.

Busby Berkeley, who staged the numbers for "42nd Street" and "Gold Diggers of 1933," decided when he came to selecting girls for "Footlight Parade" that he wanted some new faces and different types of chorus girls. He decided to try college girls. Consequently he visited the University of California at Los Angeles, University of Southern California, Pomona, Occidental and Redlands in search of screen beauty.

He walked about the campuses, visited the libraries and study rooms spotting a girl here and there that he thought might do. Arrangements were made through the Deans to ask the girls if they wished to make a test. More than 100 tried and a score passed muster. They were immediately put to work learning the dance steps for the picture.

One of the most promising he found was Miss Dee Niece Bellon, a Zeta Tau Alpha sorority girl who was not only beautiful but one of the leaders in both class work and extra curricula activities. She has an important part in the chorus work and her talent was so marked she will be given opportunity for future development.

"Footlight Parade," a romance of back stage life, carries an all star cast headed by James Cagney, Joan Blondell, Ruby Keeler, Dick Powell, Frank McHugh, Ruth Donnelly, Hugh Herbert and Claire Dodd. It was directed by Lloyd Bacon from the screen play by Manuel Seff and James Seymour. Music and lyrics were written by two famous teams, Warren-Dubin and Fain-Kahal.

your **11**th story

Spectacular Scenes And Lively Tunes in "Footlight Parade"

Two hundred and fifty girls. Big girls. Little girls. Plump girls. Slim girls. Blondes, Brunettes, Red Heads.

They were all engaged by Busby Berkeley for his amazing dance ensembles in "Footlight Parade," the big Warner Bros. musical picture which comes to the ..... Theatre on .....

These production numbers are supplied with music by two teams of song writers, one of them Harry Warren and Al Dubin, the other Sammy Fain and Irving Kahal. The "Honeymoon Hotel" number makes use of a large chorus, with Ruby Keeler and Dick Powell as principals. In "Shanghai Lil" Jimmy Cagney dances and sings for the first time since he came to the screen from Broadway. Ruby Keeler is his partner in this number.

"By a Waterfall" is the most spectacular of the numbers in "Footlight Parade" — and perhaps the most spectacular ever attempted in a screen musical. A huge swimming pool and mountain waterfall were constructed for its opening sequences on a Warner Bros. sound stage—with a fountain of gigantic proportions adding to the brilliance and magnificence of the scene. A forest pool and waterfall, filled with two hundred woodland nymphs, dissolves into a "glorified" marble plunge, where the same girls, in special underwater costumes, evolve ingenious figures in the water. Ruby Keeler and Dick Powell sing the number.

"Sittin' on a Backyard Fence" presents Ruby Keeler and Billy Taft as principals in a number inspired by a cat's walk. A large chorus of girls and boys, attired as kittens and cats, prowl high fences under an enormous moon while Miss Keeler sings this contagious tune.

"Footlight Parade" is a riotous comedy romance of theatrical life written by Manuel Seff and James Seymour and directed by Lloyd Bacon. In the cast, beside those mentioned, are Joan Blondell, Frank McHugh, Guy Kibbee, Ruth Donnelly, Hugh Herbert and Claire Dodd.

your **12**th story

Cagney, Once Stage Hoofer, Dances For "Footlight Parade"

James Cagney is hoofing again. Jimmy's career started as a hoofer on the stage, but he has done nothing in this line for years. Suddenly he found himself cast for the leading role in "Footlight Parade," the Warner Bros. mammoth musical picture which comes to the ..... theatre on .....

For several years, Jimmy went through dance routines in various Broadway productions. Once he graduated to featured roles, however, he didn't rely on his feet again as a livelihood. But now, in the search for new laurels, Jimmy's agile pedals are brought into action again—with a vengeance!

Jimmy's part called for him to go through many dance steps during his staging of musical prologues. He also does a specialty dance and song number singing "Shanghai Lil" when his juvenile fails him just before the curtain goes up on his most elaborate prologue.

Jimmy installed a piano on the stage where he was working and began daily work on the intricate dance steps. This he kept up for three weeks until he had perfected his steps and was ready to begin that part of the production work. His dancing in "Footlight Parade" is one of the numerous big surprises in the picture.

A powerful all star cast which includes, besides Cagney, Joan Blondell, Ruby Keeler, Dick Powell, Frank McHugh, Guy Kibbee, Ruth Donnelly, Hugh Herbert, Gordon Westcott, Arthur Hohl and Phillip Faversham, was directed by Lloyd Bacon who won such signal honors with "42nd Street." Manuel Seff and James Seymour wrote the story.

Busby Berkeley created and staged the dance numbers and ensembles in which two hundred and fifty of Hollywood's most beautiful dancing and swimming girls appear in the most spectacular scenes ever made. The music was written by the teams of Warren and Dubin and Fain and Kahal.

your **13**th story

Ruby Keeler Changes From Ugly Duckling Into Beautiful Swan

It is usually the duty of the motion picture make-up artists to accentuate the beauty of the stars. But on occasion they are called upon to make the features plain, or even homely. A remarkable example of such uglification appears in the Warner Bros. mammoth musical comedy special. "Footlight Parade," which will be shown on the screen of the ..... theatre on .....

Ruby Keeler, one of the members of the all star cast, plays the role of an office clerk in a theatrical company. Being all business, she dresses plainly and quite out of style. Director Lloyd Bacon was doubtful as to whether a face as sweet and pretty as Ruby Keeler's could be made homely.

He sent her to the make-up department with considerable misgiving. But when she returned he was satisfied. In fact he didn't even know her at first. He glared at her for interrupting him, and it was not until she spoke that he recognized her.

The make-up department had properly uglified her by combing her hair back smooth and flat and tying it in a small knot at the back. A dull make-up was placed on her eyebrows and lashes and the curve taken out of the brows. The dimples in her cheeks were covered with heavy make-up and her mouth made up into a straight line. With frumpy clothes Miss Keeler appeared plenty plain.

But it is not for long that she is an ugly duckling, for when Ruby falls in love with a young singer, a part played by Dick Powell, she immediately makes for the hair dressers and the beauty parlors. Then she appears even more beautiful than usual, the contrast with her earlier make-up emphasizing her natural charm.

Miss Keeler and Powell have one of the lovers' roles in "Footlight Parade," which is a powerful comedy drama of theatrical life. James Cagney and Joan Blondell are another team of lovers while others in the all star cast include Frank McHugh, Guy Kibbee, Ruth Donnelly, Hugh Herbert, Claire Dodd and Arthur Hohl.

The brilliant dance numbers were created and staged by Busby Berkeley with two hundred and fifty beautiful girls taking part. The screen play is by Manuel Seff and James Seymour and the catchy songs written by the two teams of Warren-Dubin and Fain-Kahal.

Plant Roto Art Early

Be sure to plant the stills for your local rotogravure sections well in advance. As you doubtlessly know, roto sections are generally made up a couple of weeks ahead of publication date. You'll find editors particularly keen about using the gorgeous scenes and the beautiful gals.

JAMES CAGNEY TURNS "HOOFER"

Jimmy Cagney and Ruby Keeler sing and dance together for the first time in "Footlight Parade," sensational new musical coming .....to the ..... Theatre. This scene is from the "Shanghai Lil" number, one of the hits of picture.
Cut No. 79 Cut 30c Mat 10c

Advance Shorts

Ruby Keeler Needed No Double For Swim Scene

Everybody knows Ruby Keeler is an ace dancer. Nobody—that is, nobody around the Warner Bros. lot—knew she was a first-rate swimmer and diver. When it came time to shoot the swimming pool scenes for "Footlight Parade," a lavish musical coming to the ..... Theatre on ....., Busby Berkeley, who staged the ensemble numbers, was going to use a double for Ruby.

Ruby asked him to wait a minute, quietly got into a costume and, while the company stood by, calmly took off from the highest diving platform. There was no more talk about doubles.

Ruby Keeler Wears Chic Sport Dress in Musical

One of the smartest spectator sports costumes yet to make its appearance on the screen will be seen on Ruby Keeler in the Warner Bros. musical picture, "Footlight Parade," which comes to the ..... Theatre on .....

Designed by Milo Anderson, the ensemble features a dress of light green honeycomb crepe, with a three-quarter length cutaway jacket of the same material. Detail on the jacket, however, highlights the costume, starting with a deep yoke tied at a high neckline, and finishing low with the new "tray" shoulders. Below this, the jacket is trimmed all over with large, interwoven squares of white soutache braid, stitched down the center and pressed so that it sticks upward.

A small green hat of the "soarer" variety, and two-toned pumps complete the costume.

Ruby Keeler's Makeup Fooled Even Her Friends

Ruby Keeler's "ugly duckling" make-up for the first half of "Footlight Parade," coming to the ..... Theatre on ....., proved so realistic that half the people on the Warner Bros. lot walked by her as if she were a total stranger. Even property men, cameramen and electricians who had worked on the same set with her in "42nd Street" and "Gold Diggers of 1933" failed to recognize her.

Bathing Chorines Dip Joe E. Brown in Pool

The one hundred and fifty bathing beauties who have a big scene in the Warner Bros. musical comedy, "Footlight Parade," which comes to the .....Theatre on ....., staged a swimming and diving exhibition during the production of the picture for the "Gentlemen of the Press" of the Pacific Coast. The party was held on the stage where the big swimming pool had been constructed.

Joe E. Brown attended the party and stood at the edge of the pool watching the mermaids disport themselves in the water. Then just to make the party livelier a dozen dripping girls slipped up behind Joe, picked him up bodily and leaped into the pool with him.

He let out his famous yell as the girls grabbed him, but the water cut it short.

Cagney Had No Time to Rest His Tortured Neck

Jimmy has what he considers a legitimate grudge against Lloyd Bacon, who directed the red headed Cagney and Joan Blondell, Ruby Keeler, Dick Powell and others in the Warner Bros. musical, "Footlight Parade," which opens at the .....Theatre on .....

Jimmy appears in numerous sequences in the picture in evening clothes. He hates the high, stiff, white collars that go with the clothes and has long had a habit of removing the objectionable collar between scenes.

"But this Bacon bozo," he complained, "shoots 'em so fast I have no time to rest my neck."

Here is the artist's conception of the havoc which Dick Powell's voice creates in sorority houses and wherever girls congregate. This drawing will make a swell plant on a radio page of a newspaper. Tie in the line that Powell is one of the many stars in "Footlight Parade"; the music tie-up in the exploitation section will also be helpful.

Cut No. 12 Cut 30c Mat 10c

Guy Kibbee Can Sport Moustache Only on Set

There will be no moustache in Guy Kibbee's life, except for artistic reasons. His role in "Footlight Parade," the Warner Bros. musical which opens at the ..... Theatre on ....., required Guy to wear a moustache, and he succeeded in raising such a good one that he thought seriously of making it a permanent fixture. Mrs. Kibbee put her foot down on that idea, however, so Guy has joined the ranks of the smooth-shaven once more.

Failure To Find Gold Put Westcott in Pictures

His failure to find gold in a search for the precious metal on a Utah ranch indirectly led to Gordon Westcott's becoming an actor. While studying agriculture at the University of Utah, he invested, with some friends, in a 5,000 acre ranch which seemingly was rich in the metal. All they found was a worthless yellow quartz, commonly known as fool's gold. They named the ranch Fool Creek ranch and abandoned their search. But the venture gave Westcott an idea and he wrote a play which he called "Fool's Gold." It was produced with considerable success which turned his steps to the theatre and eventually to pictures. Westcott has an important role in the Warner Bros. musical picture "Footlight Parade," which opens at the .....Theatre on ....., with James Cagney, Joan Blondell, Ruby Keeler and Dick Powell heading the strong all-star cast.

Dick Powell Went From Sick Bed Into Musical

In "42nd Street" Dick Powell sings a song entitled "I'm Young and Healthy" with Ruby Keeler. Shortly afterward Dick took a trip East on a personal appearance tour and returned to Hollywood in time to be stricken with pneumonia.

He was slated to go into the production of "Footlight Parade," the latest Warner Bros. musical which opens at the .....Theatre on ..... But the studio figured that it would take some time to recuperate from pneumonia and went ahead without Dick.

But Dick who believed in being "Young and Healthy," sent word about ten days later that he would play the part. So Warner Bros., being anxious to keep Dick as Ruby Keeler's team mate, remade the scenes to put Dick into his original part.

Society Dress Designer Lands Job in Pictures

From a New York society dress designer to a featured player in Hollywood seems considerable of a hurdle, but Juliet Ware made it in one jump. In her work as a fashion designer she met several of Hollywood's stars when they were visiting in New York. Because of her unusual beauty and intelligence they urged her to take a movie test. One day an opportunity came and she did.

The test was made by Warner Bros. and she was immediately signed to a long term contract. Miss Ware makes her debut in a small but important part in "Footlight Parade," a lavish musical picture starring James Cagney, Joan Blondell, Ruby Keeler and Dick Powell, which comes to the ..... Theatre on .....

Blondell Springs Bright One on Make-up Artist

Perc Westmore, make-up artist for Warner Bros. Studios, is more than a superficial paint mixer. He has delved into the science of make-up and has traced its history back to the time when cosmetics were first used.

Perc is greatly interested in his subject and will expound his theories to anyone who will listen. Talking to Joan Blondell while preparing her make-up for her new picture "Footlight Parade," which comes to the .....Theatre on ....., Perc told her that cosmetics were used by women in the middle ages.

"Cosmetics," said Joan, "are still used by women in the middle ages."

Girls Turn Down Jobs To Work for Berkeley

Busby Berkeley, talented dance director for Warner Bros. "Footlight Parade," which opens at the .....Theatre on ....., is on his way to becoming the Ziegfeld of motion pictures. Information gleaned from twenty of the chorus girls used in Berkeley's latest picture effort, revealed the fact that all of the girls had turned down calls from other studios for chorines, knowing that Berkeley was about to cast. No wonder, as the dance ensembles staged by Berkeley in "42nd Street," "Gold Diggers of 1933" and now "Footlight Parade" are the most spectacular ever presented on either stage or screen.

Millionaire's Daughter in "Footlight Parade"

During the production of "Footlight Parade," the Warner Bros. picture which comes to the ..... Theatre on ....., one of the 250 chorus girls was noticed driving to work each day in a Rolls Royce car. This aroused some curiosity and it was discovered that she was Marjean Stevick, daughter of D. W. Stevick, millionaire publisher of four newspapers and listed in Who's Who. She just got tired of society and decided to work. Her stage name is Marjean Rogers.

Frank McHugh Can Sing And Smoke at Same Time

Frank McHugh, who has the role of dance director in the Warner Bros. musical comedy, "Footlight Parade," which opens at the..... Theatre on....., certainly can do tricks with a cigar.

In the picture he sings a song with Dick Powell, to show a chorus girl how it is done. He has a big black cigar in his mouth and never removes it during the song. But he juggles it around in his mouth so that every word is heard distinctly.

Hugh Herbert Nervous Before Starting Picture

Hugh Herbert isn't easily upset. Even the signing of a five-year contract with Warner Bros. Studios did not disturb his customary poise. But the night before he was called for a part in "Footlight Parade," the musical picture which comes to the ..... Theatre on ..... Hugh was so nervous he didn't sleep a wink.

"I always feel that way the night before the first day in new parts," said Hugh later. "I've been that way ever since the Broadway days. I've tried everything I know to break myself of it, but I guess I'll be that way until the final curtain."

Girl Swimming Champs in "Footlight Parade"

Aileen Riggin, one time Olympic diving champion, and now a professional, is among the girls appearing in the underwater sequences for "Footlight Parade," the Warner Bros. musical special which opens at the .....Theatre on..... .

Dorothy Poynton, winner of the diving championship in the last Olympics, is another.

Danced for Tex Guinan; Now Top Screen Star

Ruby Keeler, who has one of the stellar roles in the Warner Bros. musical, "Footlight Parade," which opens at the .....Theatre on ....., danced for three years in Texas Guinan's night club in New York. She was a musical comedy star prior to entering pictures. Her first picture, "42nd Street" skyrocketed her into the front ranks of screen stars. Her popularity grew with "Gold Diggers of 1933" and led to her very important role in her current picture.

Joan Blondell States Nudists Are Egotists

Joan Blondell, one of the stars of the Warner Bros. musical spectacle, "Footlight Parade," which comes to the .....Theatre on ....., is very fond of taking sun baths in the altogether to give her skin a chance to breathe, although she draws the line at doing it in public. Asked if she agreed with the famous psychologist who said that all nudists were egotists, she flipped:

"Sure! Just wrapped up in themselves."

Ruth Donnelly Supplies "Footlight Parade" Fun

Ruth Donnelly, formerly noted on the stage, furnishes much of the comedy for the Warner Bros. musical picture "Footlight Parade," which opens at the ..... Theatre on ..... She plays the role of the wife of a theatrical magnate flirtatiously inclined. She upholds her end of the family trait by always dragging around a gigolo with her.

Joan Blondell Learns Way to Lose Weight

Joan Blondell has discovered a new method of taking off weight. When she appeared on the set at Warner Bros. studios in North Hollywood to start work on "Footlight Parade," the elaborate musical comedy which opens at the ..... Theatre on ....., she appeared so trim and fit, the other players were curious to know how she had taken off superfluous flesh.

She explained that she had just returned from a personal appearance tour through the Central West. Between the hot weather and the strain of her performances she lost twelve pounds.

HONEYMOON HOTEL GUESTS

Among those listed as visitors at Honeymoon Hotel are Dick Powell and Ruby Keeler. This sequence from the sensational Warner Bros. musical hit, "Footlight Parade" is on one of the highlights of the picture. It is coming to the ..... Theatre on ..... next.

Cut No. 18 Cut 30c Mat 10c

Current Features

STORIES FEATURING PRODUCTION

Huge Multiple Set Gives "Footlight Parade" Speed

12 Complete Interdependent Units Enabled Director To Film Picture With Fast Tempo

WHAT is probably the most elaborate multiple-unit set ever designed and constructed for a motion picture is the suite of sumptuous offices built for Warner Bros. big musical drama, "Footlight Parade," which carries as its headliners James Cagney, Joan Blondell, Ruby Keeler, Dick Powell and a huge cast.

Nine-tenths of the dramatic story of "Footlight Parade," which is now showing at the ..... Theatre, takes place in the offices of the theatrical firm of Frazer & Gould, creators extraordinary of prologues which are routed from theatre to theatre around the country.

The creative and directorial genius of the entire enterprise is Chester Kent, played by Cagney. From his fertile and apparently inexhaustible brain come the show ideas, which, translated into scenery, music, beautiful girls and dance evolutions, pour millions into the coffers of Frazer & Gould annually from sixty traveling units.

The formidable collection of offices which compass the many-sided activities of the firm is undoubtedly unique among motion picture sets, not only for its extent, but for the number of separate rooms and passageways linked into one continuous and unbroken whole. This enables the action — and the camera — to move freely and without interruption from one office to another, giving a continuity to the action that was planned by Director Lloyd Bacon to lend a fast tempo, to the drama that has never before been possible in a picture of this kind.

Many sets have been larger in area, it is true—although this suite of offices occupies fully one-half of one of the big sound stages at the North Hollywood Studio. Many sets have been more gorgeous in their appointments, and each room in other multiple sets has frequently been vaster and more impressive in dimensions. Hotel interiors, castle halls, drawing-rooms, dining rooms and libraries in millionaires' mansions would, naturally, dwarf this particular "Footlight Parade" set in mere size.

The "Footlight Parade" group of sets, however, is unique in being made up of twelve complete, interdependent units.

This, as far as the studio records show, is a high watermark for number of rooms assembled in any one multiple unit set for a picture.

The set is laid out to occupy one entire floor in a modern office building in the theatrical district of New York City.

The elevator doors open upon a spacious anteroom, flanked on one side by a check room for wraps, which is presided over by a girl who also receives and distributes the incoming mail.

A girl clerk at a desk facing the elevators receives visitors and, directs them to the imposing reception hall directly behind her, but across the main corridor of the enormous suite. A glass swinging door admits the visitor to the reception hall. Down the corridor, at intervals, are attractive illuminated signs, marked "Art Department," "Wardrobe," "Rehearsal Hall," and so on.

From the reception hall—as large as the living room of many a modern mansion—open off the two most important offices in the organization—that of Chester Kent, director-general of the concern, and that of Si Gould, president of the firm.

On one side of the reception hall are four telephone booths. There are three rooms in the suite occupied by Chester Kent. His secretary's office is the first one encountered by the visitor. Next comes Kent's private studio, and behind it is a combination bathroom, kitchen and dressing room.

Gould's private suite is made up of his own spacious private office, and that of his secretary adjoining.

Returning to the main corridor, one finds the office of the organization's official censor at one end of the corridor. The art department opening through a secondary hall, to the audition room, the comptroller's office, the office of the assistant to the director-general, the rehearsal hall and the wardrobe department along the hallway.

Some of the offices—such as Kent's—are panelled in heavy figured silk. Gould's is striking with its walls made of knotty pine.

The entire scheme of interior decoration for the suite is ultra-modern, a clever and artistic employment of woodwork, glass and chromium which is carried into every article of furniture and decoration used in the various rooms.

CHARMING LOVERS

Ruby Keeler and Dick Powell, sensational screen couple, continue their lovely romance in "Footlight Parade," the new Warner Bros. musical triumph coming soon to the ..... Theatre.

Cut No. 19 Cut 30c Mat 10c

Now You'll Understand

When you see "Footlight Parade" you'll marvel at the speed with which it moves, when you're not staring wide-eyed at the spectacular sets and the unequalled entertainment. But you'll understand that it was this multiple set that enabled the story to move so swiftly and smoothly.

"Footlight Parade" was adapted for the screen by Manny Seff and James Seymour. Lloyd Bacon directed the dramatic phases of the picture, while the elaborate dance and musical numbers were staged by Busby Berkeley, who had charge of those features in the successful "42nd Street" and "Gold Diggers of 1933." The music and lyrics are by the teams of Fain and Kahal and Warren and Dubin.

Besides James Cagney, Joan Blondell, Dick Powell and Ruby Keeler, the unusually large cast includes Hugh Herbert, Claire Dodd, Frank McHugh, Arthur Hohl and Gordon Westcott.

Movie Theatre Changes Its Name With Every Show

Music Box Seen in "Footlight Parade" Used Only To Make Pictures Of Theatrical Scenes

MANY productions have played the Music Box. Not, you understand, the Music Box on Hollywood Boulevard—nor even the one on 45th Street, west of Broadway, in New York.

This is the Music Box that fronts on a thoroughfare labelled only "City Street," and it's located on the Warner Bros. lot in North Hollywood. Well located too. A subway serves it—anyway there's a subway entrance near at hand, though no trains roar beneath. Shops stand on either side.

The theatre's entrance is situated well back from the street and the board sidewalk gives ample room for the queues of patrons that arrive whenever the house has a hit—to say nothing of the ticket speculators.

They play there, these productions, one at a time—but only for a day. Then the posters come down, the theatre goes dark for an indefinite time, the crowds stay severely away. It may not even be the Music Box when next the crowds start milling in the lobby. The house has had a flock of other names. Almost as many names as it has had productions.

But just now it's the Music Box again—it's been the Music Box before—and this time it's a movie house. That is because one day James Cagney and other principals in "Footlight Parade," a picture now at the .....Theatre, had to stand out in front and watch the queues line up. Talking pictures, according to the script, had just come and were about to menace the legitimate. Cagney, as a producer, had to watch those queues, shake his head sadly and decide to switch from musical comedies to prologues. Thus was this bit of history filmed.

Always a Different Name

When "42nd Street" was in production on the Warner lot, the Music Box was the theatre in Philadelphia where "Pretty Lady" tried out. In the final scene, Warner Baxter, as the harassed stage director, stood on the sidewalk outside, listening to the comments of the crowd at the show's curtain, then sank exhausted onto the fire escape. Fade out.

Under another name, the Music Box appears in "Gold Diggers of 1933." Again, you may remember it in "Parachute," when Douglas Fairbanks, Jr., hiring out as a chauffeur, drives a sleek limousine up to the entrance.

In "The Purchase Price" Barbara Stanwyck's picture was displayed outside the theatre on gaudy posters. In "Lawyer Man" William Powell and Joan Blondell attended a performance there; and for "Blessed Event" the trusty Music Box became a Broadway playhouse of another name, teeming with columnists, dramatic critics and even Broadway yes-men on an opening night.

The Music Box has seen all sorts of productions come and go—dramatic smashes, musicals, movies. Some have been failures—for purposes of the script—and some have been hits. But there is one extraordinary fact in the history of this theatre. In all its faithful service on the Warner Bros. lot, the Music Box has never had a run of longer than a day.

"Footlight Parade," for which the theatre was last used, is a smashing musical comedy with all star cast, including besides James Cagney, Joan Blondell, Ruby Keeler, Dick Powell, Frank McHugh, Guy Kibbee, Ruth Donnelly, Hugh Herbert, Claire Dodd, Gordon Westcott, Arthur Hohl and Phillip Faversham.

It was directed by Lloyd Bacon who was responsible for "42nd Street," from a screen play by Manuel Seff and James Seymour while Busby Berkeley created and staged the ensembles. Harry Warren, Al Dubin, Irving Kahal and Sammy Fain wrote the tuneful music and lyrics.

Tresses Replace Dresses in Big "Footlight Parade"

How Movie Studio Solved Problem of Clothing 150 Girls in Nothing for Underwater Sequences

THIS is a story of tresses as substitutes for dresses.

When Busby Berkeley decided to use one hundred and fifty girls in the startling swimming pool and "Waterfall" numbers in "Footlight Parade," the Warner Bros. super-musical special which opened at the ..... Theatre on ....., it was bad news for the make-up department. The unemployed didn't find it that, since ten men were added to the departmental staff to help cope with the emergency. But it meant ample grief for Perc Westmore, make-up head, and his staff.

To begin with, bathing suits were out. Berkeley was positive on that point. "We want 'em primitive," said he. "They're woodland nymphs."

"All right. Woodland nymphs they are," Westmore agreed. The only question that remained was how to give "the primitive" that certain propriety demanded by every censor board.

Must Appear Nude

It was Berkeley's notion that the nymphs should be garbed only in their tresses. Now that was a very nice idea, as Westmore again agreed. It so happens, however, that most of Hollywood's nymphs'—including those engaged for "Footlight Parade" — own tresses would not even hide their lovely collar bones from the public gaze. Even among the unbobbed and the unshingled there was not one who could depend on her own hair for a costume. And wigs of hair were out of the question. The arrangement of such wigs for underwater scenes (of which "Footlight Parade" has several) and their drying between shots, would delay production too much.

Westmore pondered on several substitutes. Just as soon as he thought of one, he thought also of the practical objections to its use. Flexibility was needed as well as modesty. He decided to use rubber tresses.

First, plaster casts were made. Eleven were found necessary for the production of one costume. These casts, assembled, would produce one woodland sprite complete—at least from top of head to hips. Below that the rubber tresses do not extend. Eleven casts for every costume—and one hundred and fifty ladies of the woodland to be clothed!

Four large rubber manufacturers were approached. Westmore's needs were explained to them. Executives shook their heads. The thing couldn't be done. It would take too long a time; a special process would have to be developed. They were sorry. They couldn't oblige.

With exactly one week before the tank scenes went into production, Westmore decided to do the job himself. In the studio laboratories a room was set aside for the casting process. It was discovered that a temperature of 200 degrees Fahrenheit was necessary for the preparation of the rubber and in no time the room was designated as the "death chamber."

There the rubber was reduced to the necessary state of flexibility and poured into the casts. After that it was baked in ovens and permitted to coagulate. Eleven casts for every costume and one hundred and fifty costumes to be "baked." In case you like your figuring done for you—the process was repeated sixteen hundred and fifty times.

On completion, the sections designed for the head were fashioned into a wig, each wig being fitted to the girl who was to wear it. And so with those sections intended for the shoulders, busts and torso. Simulating the swimmers' long and rippling locks, these products of the casting chamber were then adjusted to a thin mesh leotard of fleshing, which each girl dons together with the wig.

Almost as soon as this problem was settled, another arose. The rubber tresses were to be painted alternately black and gold, half of the girls to wear one kind, half another. But the tank in which they were to disport themselves had been carefully purified. Preliminary tests showed that the chlorine used in the water would quickly remove the paint which had been chosen. So all that remained for Westmore to accomplish as the day before production dawned was to develop a new paint—a special oxidizing process which would undergo no change in the water.

These nymphs appear nude in one of the most elaborate and spectacular numbers of the many staged for "Footlight Parade" by Berkeley. More than 250 of Hollywood's most beautiful girls appear in the various ensembles.

"Footlight Parade" carries a strong plot filled with hilarious comedy, as well as spectacle. It has an all star cast including James Cagney, Joan Blondell, Guy Kibbee, Ruby Keeler, Dick Powell, Hugh Herbert, Claire Dodd, Frank McHugh, Arthur Hohl and Gordon Westcott. It was directed by Lloyd Bacon from the screen play by Manuel Seff and James Seymour.

How Movie Studio Executed Dance Maestro's Vague Idea

Busby Berkeley's Sketchy Thoughts Resulted In Most Magnificent Scene in "Footlight Parade"

IT takes one form of genius to have ideas such as Busby Berkeley has when he plans the spectacular musical numbers for such pictures as "42nd Street," "Gold Diggers of 1933" and "Footlight Parade," which is now showing at the ..... Theatre. But it takes another kind of genius to execute those ideas.

The first day Berkeley worked on "Footlight Parade," the third of this triumvirate of sparkling musical spectacles, for which Warner Bros. have become noted, he went into conference with Louis Geib, head of Warner Bros.' technical department, with Frank Murphy, chief studio electrician and with Anton Grot, head of the art department.

"I Want—I Want!"

"We're doing a water number," Berkeley explained, pacing the floor and waving his arms. "I want a pool here, a waterfall there, mountains over here, trees and rocks everywhere. I want the water crystal clear. I want it arranged so I can shoot through it from all sides and up from the bottom. I want it warmed. I want—"

"How soon do you want it?" demanded Geib.

"Let's see," mused Berkeley. "This is Tuesday afternoon. Could we have it next Monday—the pool I mean. For rehearsals."

"How big?" asked Geib.

Berkeley stepped his ideas off roughly on the sound stage floor. Geib made some rapid calculations.

"That'll hold about eighty thousand gallons," he said. "Concrete's got to have time to set."

"Monday afternoon, then," pleaded Berkeley.

Geib looked at Murphy. Murphy nodded.

"Monday noon," said Geib.

Within an hour Geib had rough sketches made of the pool and Murphy had obtained studio permission to make the pool a permanent affair under one of the great sound stage floors.

Two hours later a gaping hole had been cut through the heavy planking and Geib had a working model of the pool done in plaster to show to Berkeley.

Six Days to Do It

All that night and the following day dirt poured out of the hole in the stage. Another gang of laborers started pouring concrete into the excavation the same night. By Thursday morning the pool itself, its concrete sides still housed in protecting planks, its top just level with the stage floor, greeted Berkeley when he arrived at the studio.

Meanwhile other holes had appeared in the sound stage floors and more dirt poured from the subterranean openings as room for motors, heaters and filters and electrical equipment was made and tunnels for cameras, lights and workmen were pushed out in all directions.

DICK POWELL

Cut No. 4
Cut 15c Mat 5c

"We figure to lift 7,500 gallons a minute," Murphy explained, "out of the pool and over the waterfalls. We will use three big filters to get the perfect clarity of water that Berkeley wants. All the equipment is going in permanently."

Meanwhile in the plaster shop Geib's plaster model was being duplicated in enormous proportions. "A waterfall there, mountains over here, trees and rocks everywhere," took form rapidly in movable sections which fitted into each other and to the edges of the pool.

Friday the planking was removed from the concrete and more men went to work smoothing and painting its insides, glassing in its many openings with two-inch glass-plates and connecting the inflow and outflow pipes and the filter intakes.

Huge electric motors were eased into place on fresh concrete foundations under the mutilated stage floor and the openings above them were closed over permanently. Batteries of high powered lamps were moved into place by the glass openings to be ready for under water illumination when demanded by Berkeley. Three enormous filter tanks were lowered into place and filled with sand.

Worked 24 Hours

Twenty-four hours a day workmen labored, sometimes as many as two hundred at a time, to build Busby Berkeley's vague idea of a "water number" for "Footlight Parade" into reality. Geib and Murphy snatched a few hours of sleep in alternate turns.

Saturday came. Then Sunday.

Sunday Geib tested the concrete walls of the pool and decided they had "set" sufficiently to risk filling the pool with water. It came out of the newly installed mains red with rust and totally untransparent. The filters were started.

"In eight hours," predicted Murphy, "the water will be clear."

Monday morning the massive pieces of composition mountains, the fabricated waterfall and the 'trees and rocks everywhere" were snaked through the sound stage doors by caterpillar truck and shoved into place about the sparkling pool. Cable lines carrying electrical power to the hundreds of lamps which were to light the set, were laid. Motors hummed and tons of water, pulled from the bottom of the gleaming pool poured over the waterfalls.

Tired but triumphant Geib and Murphy waited for Berkeley's comment, when he arrived with his eighty "swimmers and divers" for the first rehearsal Monday noon.

The director wandered around the "trees and rocks everywhere" for a few minutes, toured the underground tunnels, tested the warmth and clearness of the water, asked a dozen questions in rapid succession and then said:

"This is fine—so far as it goes. Now over here I want a disappearing fountain."

He stepped off another part of the stage floor while Geib made notes.

"And here I want a smaller pool and there a —"

"Wait a minute," said Geib and Murphy in one breath. "When do you want these things?"

"Could I have them by Wednesday?" Berkeley asked.

"It'll take another motor," suggested Murphy.

"Wednesday noon," pleaded Berkeley hopefully.

Geib looked at Murphy. Murphy nodded.

"Wednesday noon," agreed Geib. "I'll have a sketch for you in an hour."

And it was ready. It's one thing to have ideas, like Berkeley. It's something else again to have to translate those ideas into reality.

This water number called, "By a Waterfall," is one of the most beautiful sequences ever filmed. One hundred and fifty girls appear in it in breathtaking under-water formations. "Footlight Parade," besides its musical and spectacular numbers, carries a strong comedy drama plot. The screen play is by Manuel Seff and James Seymour. Lloyd Bacon directed, with Busby Berkeley creating and staging the choruses and ensembles. Music and lyrics are by Sammy Fain and Irving Kahal, and Harry Warren and Al Dubin.

An all star cast includes James Cagney, Joan Blondell, Guy Kibbee, Ruby Keeler, Dick Powell, Hugh Herbert, Claire Dodd, Frank McHugh, Arthur Hohl, Gordon Westcott, Ruth Donnelly and Phillip Faversham. Believe it or not Cagney actually sings and dances in great style in the picture.

JIMMY CAGNEY

One of the many stars of "Footlight Parade" shows what the well-dressed man will wear. This sensational picture comes to the ..... theatre on ..... next.

Cut No. 20 Cut 15c Mat 5c

Cat Aided Scene in Musical Film

Hollywood's latest is a cat technical director. A real, live, black tabby named King.

King didn't exactly know it, but he taught 125 chorus girls how to do the cat walk for one of the unique dance numbers in "Footlight Parade," Warner Bros.' musical comedy special which comes to the ..... Theatre on .....

Busby Berkeley was doing a cat dance. He wanted his 125 girls and men to dance in a slinky, sinuous rhythm, imitative of a cat's walk. The girls had seen plenty of cats, but none seemed to have observed their movements.

So King, an unusually intelligent cat, whose owner rents him to studios to play in pictures, was engaged to teach the girls cat motions. Berkeley had the cat walk up and down the stage at intervals during a whole day of rehearsals to instruct the girls in cat rhythm. Finally they got it.

In the number they are made up as cats—mostly alley cats—except Ruby Keeler who is a beautiful Persian with a curly, plumed tail and little white ears. And cat-like they sing and dance and make love on the back yard fence in the moonlight.

King did his job so well that Sammy Fain and Irving Kahal wrote a song about him, "Sittin' on a Backyard Fence," and Director Lloyd Bacon put him in the cast.

Cat Caused 17 Retakes of "Footlight Parade" Scene

Unique Scene Almost Had to Be Abandoned When Animal Kept Walking Out on Camera

MAYBE it's true that a cat has nine lives but Lloyd Bacon, director of the new Warner Bros. super-musical production, "Footlight Parade," is willing to testify that one cat made him make 18 takes of a single motion picture scene. And here's his story.

"Footlight Parade," now showing at the ..... Theatre, presents James Cagney as a bright young man who thinks up the ideas for presentation units or prologues at motion picture theatres. Joan Blondell is seen as his faithful secretary. Early in the picture, there is a scene where Joan finds Jimmy fast asleep at his littered office desk. He's been there all night, working out new notions to present to Albany and Kansas City, together with their Chattertons and Stanwycks.

Joan, with an ardent eye for the welfare of her boss, enters the office, sees the litter and the crumpled papers on the floor, then sees Jimmy, soundly sleeping. A large black cat is curled up on his shoulder . . . And that is the point at which Lloyd Bacon's troubles started.

The cat was a proud beast with a proud name, "King." He had been "engaged," complete with trainer, from one of those animal agencies flourishing in Hollywood which can fill any order from mastodon to marmoset before an assistant supersivor can say "yes."

The scene was rehearsed. Obligingly King curled up on the Cagney shoulder. He gave an undivided interest to the proceedings. When the secretary wakens Jimmy, the script calls for the latter to gaze about him, dazed; to discover the cat; to be reminded of his last night's ponderings. "Cats!" he shouts. "Cats! Ever see a cat walk? Like this!" And he shows Joan, the fingers of one hand gliding stealthily up his other arm, the dance routine which King has inspired. All this while the latter is expected to remain perched on the shoulder, showing interest.

King took it all like an old trouper. It was a perfect performance . . . that is, as long as rehearsals lasted. It was only when the cameras started that King developed nerves. The lights were adjusted. All three performers took their places—Miss Blondell, Mr. Cagney, King.

"Turn 'em over," shouted the cameraman. "Action!" called Director Bacon. Like a black streak King was off the Cagney shoulder and across the set. "Ay tank ay go home now," he might have murmured had he been Swedish.

His trainer galloped after him. He was returned to Cagney and the arm chair. The scene began again. This time he sat stolidly in place, eyeing Miss Blondell, until the moment when Cagney awakened, saw him, shouted "Cats!" That was enough for King. Haughtily he stretched himself, yawned with disdain, stalked down Cagney's shirt front and vanished from the camera's eye. This wouldn't do either. He had to be there during the next speech.

"It's his liver, I guess," muttered the trainer, quietly perspiring nearby.

"His what?" demanded Bacon. Everybody stared.

More Retakes

"Wants his liver, that's all." The trainer gathered King up once more and vigorously rubbed a bit of liver on the cat's forepaws.

"Ah," sighed Bacon in relief. "That'll do it."

The scene began again. This time King stayed in position, contentedly licking his paws until Cagney turned to look at him. Then he set out again for home and family.

"Well, we'll just have to cut's as cat's can" quipped Bacon, to a deafening silence. "No, I've got it. We'll cut him out. Don't need him anyway. Just put in a line, Jimmy —'cat crossed my path last night'."

The trainer looked distressed. "Try him once more, won't you, Mr. Bacon?"

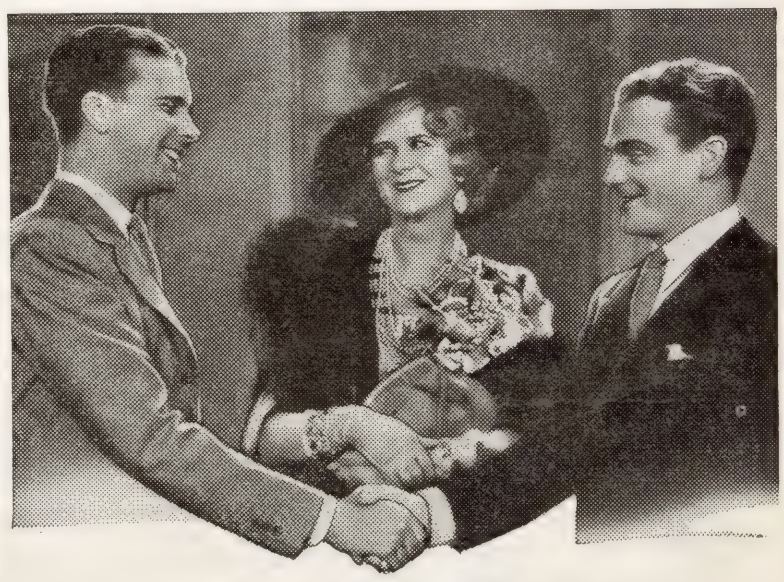
"O.K. Once more—and then he's out. Seventeen takes on his account! Try him without the liver this time."

Perhaps King's trainer turned on him an especially baleful look. Perhaps he had had his fill of liver; or perhaps his actor's vanity was hurt. At any rate, to everyone's surprise, this time his conduct was perfection. Not even a swish of the tail disturbed his calm. The scene played through to a finish. Bacon, looking incredulous, called "cut!" and mopped his brow. Miss Blondell went to lie down. Cagney asked for tomato juice. It was over.

Eighteen takes—twice all King's lives. There's a cat that may be said to live abundantly—at least in discarded film.

The scene is one of the colorful incidents in a story filled with comedy and stirring drama in a mammoth musical spectacle in which 250 beautiful girls appear in choruses and dance ensembles, created and staged by Busby Berkeley.

SCENE FROM STRAND HIT



Dick Powell, Ruth Donnelly, and Jimmy Cagney and many other stars head the cast of "Footlight Parade," coming soon to the ..... Theatre.

Cut No. 15 Cut 30c Mat 10c

Current Features

STORIES FEATURING CHORUS BEAUTIES

NO WONDER JIMMY IS SMILING!

You'd smile too if you were surrounded by this bevy of beauties from "Footlight Parade," the new supermusical produced by Warner Bros. and now showing at the ..... Theatre. Jimmy seems to like his job. Do you blame him?

Cut No. 28 Cut 45c Mat 15c

Term 'Typical Chorus Girls' Objectionable to Chorines

"Typical Chorus Girls Are Those Satisfied to Stay Chorines," Say "Footlight Parade" Beauties.

NO chorus girl wants to be known as a "typical" chorus girl.

This was revealed when a poll was taken among a group of 250 of them at Warner Bros. studio to learn just what constituted a "typical" chorine.

"Are you a typical chorus girl?" quite a number of them were asked. And then, "Would you call yourself one?"

The answer in every case was "No!"—with plenty of emphasis.

"Not I," said Margaret LaMarr, who is about the general shape and size, outwardly, of the average "dancing" chorus girl. "A typical chorus girl is too satisfied to be one. She hopes some day to escape into marriage, and be able to forget all about diet and hard work, and her looks and her work. I wouldn't be a typical chorus girl for anything in the world!"

Margaret's opinions are to be respected. She has been in most of the big choruses which Busby Berkeley, dance director, has assembled on the coast. She has been in "42nd Street," "Gold Diggers of 1933" and is now in the cast of "Footlight Parade," Warner Bros.' greatest musical picture showing at the ..... Theatre.

It was no use suggesting to her that she might feel differently about it some day, if she fails to reach stardom. Though just nineteen, she is a veteran chorus girl. But she's more than that, too. She's a contract featured player, with options 'n everything.

Advantages in Chorus

Marion Murray's case is a little different, but her arguments are the same. She wouldn't like to be called a "typical" chorus girl at all. Just the same, she sees the advantages of working in a chorus until her big chance arrives.

"You get to know people," she says. "You are invited out, and meet players and directors and executives and writers and all the rest of the studio personnel. You couldn't meet them if you were on the outside looking in. Working in a chorus is something like working extra. It doesn't seem to be much of a job, but it may lead to better things. Lots of girls I know have worked themselves into good roles through the chorus."

"I'm not a typical chorus girl," said Mae Madison. "The girls I have known in choruses have all been about average, mixed with good and bad, just like people outside of choruses. No, I can't say I should like to be one at all. Everyone likes to think they're going to get something better some day. And typical people seem to sort of stand still."

Mae has also been a featured and contract player, and her work in choruses is a comparatively recent thing.

If there was one person on the set who ought to know about typical chorus girls, we thought, it would be Busby Berkeley, the dance director himself. So we sidled up to him between a couple of the big numbers he was directing.

Buz Berkeley's Definition

"What is a typical chorus girl, Buz" we asked.

"You really want to know?" he countered.

"We most solemnly do," we answered.

"All right, get out your pencil and paper. Here it is. She's a young girl between fifteen and twenty-one who watches her diet and doesn't allow herself to get over about a hundred and ten pounds at the most. She stays in at nights, because after a hard day's work she's too tired to go out. Besides, it's against orders. She works like a dog for six days a week, without recreation or pleasure of any sort, only to turn around and get another job a few days after her work in one chorus is done, in just such another chorus as she has finished with. She can dance a time step. She can sing a little. She has an average intelligence that rates higher than that of the average college girl.

"She is generally strikingly beautiful, a good scout, with a sense of humor and not too much of an opinion of herself. She does what she's told, and some day, if she watches herself and works hard, someone will see her, even in the chorus, and single her out for a good role. She never asks questions. Why don't you learn to do the same?"

So that's what a typical chorus girl is. And that's the way they worked for the brilliant dance numbers in "Footlight Parade," which carries a hilarious comedy drama plot. There is an all-star cast headed by James Cagney, Joan Blondell, Ruby Keeler, Dick Powell, Frank McHugh, Guy Kibbee, Hugh Herbert, Arthur Hohl, Gordon Westcott, Claire Dodd and Philip Faversham. Lloyd Bacon directed the screen play which was written by Manuel Seff and James Seymour. The music and lyrics are by the teams Warren and Dubin and Fain and Kahal.

Composite of 13 Beauties Forms American Venus

Her Measurements Are Based Upon Averages of Girls Who Head Chorus in "Footlight Parade"

FOUND: The Measurements of the American Venus.

The girl herself, hasn't exactly been found yet, but executives at the Warner Bros.-First National Studio in Burbank now have a minute description of her, so that if she ever should come knocking at the casting office doors they'll recognize her immediately.

She is a composite of Warner Bros. 13 Junior Stars, selected by Dance Director Busby Berkeley to head the choruses in "Footlight Parade," a gigantic musical comedy spectacle which is now showing at the .....Theatre.

Her measurements, compiled by a studio statistician during the production of the picture were reached by measuring each of the thirteen Junior Stars now under contract, carefully noting the color of their hair and eyes, and then "dividing" by thirteen. Since each of these beauties was chosen for perfection of figure and coloring, as well as talent, it is believed that the average must result in an accurate description of an American Venus.

Of the thirteen, three are blonde, four have black hair, two have light brown and two dark brown hair, and two are red heads. Six lovely pair of eyes are blue, an equal number are brown, and the thirteenth pair are gray. Therefore, a composite picture, it is believed, would show the typical beauty with light brown hair, and, probably, dark gray or hazel eyes.

The American Venus

The Venus de Milo, long outmoded as a standard for the feminine figure, still remains a hefty gal who wouldn't stand a chance with Director Berkeley. Judging by the average of the thirteen Junior Stars, the mythical American beauty could be found, her measurements would be as follows:

Height	5' 4"	Waist	24½ in.
Weight	112½lbs	Hips	36 in.
Neck	12½ in.	Thigh	19 in.
Up. arm	9½ in.	Calf	12½ in.
Wrist	5½ in.	Ankle	7½ in.
Bust	33½ in.		

She would take a size five shoe.

Venus, as it happens, was the same height. Her hip measure, it is true, was also the "perfect thirty-six," but with a 28½ inch waistline, 35 inch bust and 14 inch neck posed above, it gave the whole torso a heaviness that, Berkeley says, would put her in the awkward class on the screen today. Still less would her sturdy underpinnings arouse the admiration of the baldheaded man in the first row—for her calf and her ankle were a good inch larger around than the lovely limbs of the girls who dance in "Footlight Parade."

Should a girl with motion picture aspirations discover that she has the new and perfect measurements, according to Berkeley, her screen chances are that much the better—providing, of course, that her features are nicely arranged, that she has talent, and above all, screen personality.

But, lest the others be too discouraged, he hastens to point out that many of the beauties that he has already selected for picture roles very decidedly deviate from the average standard. Among the thirteen baby stars, for instance, height ranges from petite Helen Foster, a scant five feet tall, to Junoesque Barbara Rogers, who is five feet six inches tall and weighs 125 pounds. Still another, Ann Hovey, is less than the five feet four mark and has never been quite able to tip the scale at 100 pounds.

Among those also included among the thirteen Baby Stars who generously gave up their measurements that the Glorified American Girl might be catalogued, are Helen Mann, Pat Wing, Lorena Layson, Renee Whitney, Alice Jans, Geraine Grear, Margaret LaMarr, Loretta Andrews, Lynn Browning and Maxine Cantway.

"Footlight Parade," besides 250 dancing and swimming beauties, carries an all star cast, including James Cagney, Joan Blondell, Ruby Keeler and Dick Powell. Lloyd Bacon directed it from the screen play by Manuel Seff and James Seymour. Harry Warren, Al Dubin, Irving Kahal and Sammy Fain wrote the lilting music and lyrics for the picture.

"FOOTLIGHT PARADE" LOVERS

Dick Powell and Ruby Keeler renew their romance in the sensational Warner Bros. musical, "Footlight Parade," now playing at the ..... Theatre.

Cut No. 27 Cut 30c Mat 10c

Special Radio Sketch

KENT: The right kind! If she'd just take off those tortoise shell specs and sort of fluff out her hair—like yours.

NAN: Get beautiful, huh?

KENT: You can get beautiful women for a dime a dozen. That girl's got it up here—in the dome!

NAN: So have I.—A headache!

KENT: Say, about that CAT number! (Knock at door) Who's that?

NAN: Probably old Skulkie Thompson, Come! (In low tones) It is all right—Come in.

THOMPSON: (Deceitful oily manner) Good morning, Mr. Kent—I've got a peach of an idea for a unit—the girls come dressed like flowers—see—then for the finish the leading lady is the American Beauty Rose.

KENT: D'ye know, Thompson, I almost fell out of my high-chair when the Shuberts did that—back in 1912.

NAN: What a memory.

KENT: Old Faithful, I call that number. But here's a real idea—a CAT idea! Here's the dope on it! Get it started right away!

NAN: (As phone rings) Yes. Really? Okay, he'll fix it. (Hangs up.) The Iceland Unit's in trouble. Leading lady and juvenile got married—they're both in the hospital.

KENT: (Rapid fire) Let's see, they're in Baltimore. Have another boy and girl sent down. Make sure they're not in love with each other. Get a couple already married.

NAN: Righto, boss. (Buzzer sounds) Yes? I'll tell him. Gould wants to see you.

KENT: He always does.

THOMPSON: Say, this cat thing ain't so bad.

KENT: Bad? You're darn right it ain't bad. Its a knockout. Boy! It's runnin' through my bean a mile a minute—tumpty-ti-iddy—un-tum-tum! Cats! CATS!!! Tum-tum-ti-tiddy-um—

(*His humming fades into the vamp of "Sitting on a Backyard Fence"—the number put on with chorus of voices and the band (orchestra). At the end the Narrator goes on*):

NARRATOR: As Kent strides vigorously toward the office of old man Gould, president of the firm, he passes Bea, the stenographer, who is talking, or rather listening, to a tall and cocky young man.)

BEA: What's your name again?

SCOTT: Blair, Scott Blair. You know me!

BEA: Never heard of you.

SCOTT: You WILL! What's your name?

BEA: Fresh.

SCOTT: That's a pretty name. (Starts humming "Young and Healthy" accompanied by a few dance steps which may be heard) Guess I'll barge right in and face the old gink.

BEA: Mr. Gould is very busy.

SCOTT: Right you are, good-looking! They're talking about ME!

BEA: That shouldn't take long.

SCOTT: No no, don't go away. Stick around. I'm coming to work down here. Mrs. Gould is giving Kent the good news.

BEA: As far as I know we have all the office boys we need.

SCOTT: I'm a SINGER, Miss! I've starred in two shows (Hums another bar or two from "Young and Healthy")—at Northwestern College.

BEA: (Crushingly) Our shows play in theatres—not colleges. I'm busy now—don't bother me.

(Orchestra plays a few bars of "Young and Healthy" as the Narrator continues):

NARRATOR: A few moments ago we left Chester Kent going into Mr. Gould's office. Now let's see what's going on in there. Here they are.

KENT: (Wearily) But, Mrs. Gould, why should I give him a job! What can he do?

MRS. GOULD: (Gushingly kittenish) Scott's a lovely singer, Mr. Kent, and dancer. A marvelous singer and dancer. Isn't he, Si?

GOULD: Um-hum.

MRS. GOULD: Scotty won his spurs in college shows. Dear—dear Mr. Kent—for my sake—

GOULD: Now don't get excited, Harriet—you know what the doctor said.

KENT: (Another brainstorm) Say, THAT'S an IDEA, Si! A DOCTOR UNIT! The girls doctors—the boys patients. Hospital beds. The girls shoot stuff into the boys' arm with hypodermics. Pep 'em up — then into a hot dance! Get the idea!

MRS. GOULD: Its a beautiful idea—But—now you see, Mr. Kent, Scotty is my protege—and he's such a dear boy—with the sweetest tenor voice!

KENT: All right Mrs. Gould. I've heard enough. Send him around sometime.

MRS. GOULD: Oh, but he's waiting outside, Mr. Kent. Ready and eager to start his career. (Calls ecstatically) Scotty—ho, Scott!

SCOTT: (Off) Yes, Mrs. Gould.

MRS. GOULD: The most wonderful news, Scott! Mr. Kent will be delighted to engage you! Mr. Scott Blair—Mr. Kent.

SCOTT: Glad to meet you.

MRS. GOULD: This is your great opportunity, dear boy.

SCOTT: Thanks, Mrs. Gould.

MRS. GOULD: Won't you listen to Scott's voice, Mr. Kent? Won't you, just for me? I play for him you know!

KENT: Okay. Go to it.

MRS. GOULD: (Beginning piano accompaniment) Scott sings "Ah, the Moon Is Here."

(*Scott sings this solo with piano, the orchestra coming in from the second chorus. Narrator picks up the story at its close*).

NARRATOR: And that's how CROONERS are born! Scott comes out the door of Gould's office and runs smack into pretty Bea. He is cockier than ever.

SCOTT: What did I tell you? Kent's putting me in the CAT CHORUS to start.

BEA: MEOW!

SCOTT: Okay. You can give me a little Micky Mouse for my birthday present, little one! How about it?

BEA: I'll give you a biff in the mouth, if you keep on being so fresh!

SCOTT: Oh, now, you wouldn't do that, would you?

NARRATOR: And that's how LOVE is born. Business booms for the Chester Kent prologues. The place is a madhouse, but all the time Nan keeps a weather eye out for possible rivals in the affections of the boss. She even suggests that Bea Thorne be put in the cast of one of the units to eliminate her from the running. Scotty is still a flop in his courting of Bea, or so he thinks. One evening when Nan returns wearily to her apartment, she finds Vivian, a swanky and rather hard-boiled young woman, smoking contentedly. Nan speaks with some irritation and surprise—

NAN: Well, Vivian! How in the—

VIVIAN: (Interrupting suavely) Bon soir, Nanette. I got the janitor to let me in.

NAN: I though you were in Hollywood.

VIVIAN: I was (Languidly) but pictures bore me. So little culture out there, my dear.

NAN: What's this culture gag, all of a sudden?

VIVIAN: (Haughtily) I beg your pardon.

NAN: I said, all of a sudden. The last time I saw you your conversation was practically deze, dem and doze.

VIVIAN: We grow up, you know. What was it Professor Molineff said? Life is—life is—

NAN: An apple pie without any apples. Isn't that what he said?

VIVIAN: No, but its an interesting thought.

NAN: Well, thanks for coming. Drop in again some time.

VIVIAN: You don't understand. I'm expecting some money soon from my Aunt Clara.

NAN: What's his last name?

VIVIAN: Don't be obnoxious, Nanette. What I meant was—you don't mind my staying till my Aunt Clara sends my allowance.

NAN: Say, I ain't crazy about rain, but it rains just the same.

VIVIAN: What are you having for dinner?

NAN: An apple pie, without any apples. Remember now, you're only staying till Aunt Clara comes through, or something. (Firm knock is heard) Who is it?

KENT: (Off) Mrs. Kent's little boy Chester. Come on, open up. I want to see you.

NAN: (Excitedly) Just a minute. (In low tones) He can't see me like this. I'll have to—Open the door—will you, Vivian?

VIVIAN: Surely, dear. (Heard opening door)

KENT: Hello, what's this?

NAN: (Off) Be right out. The girl is Vivian Rich. Vivian, Mr. Kent.

VIVIAN: (Gushing) How DO you do? In California I never missed a Chester Kent Prologue. They were all so—what shall I say—so—intellectually devised.

KENT: (Flattered) Glad you liked them, Miss Rich. But I wouldn't call them exactly intellectual.

VIVIAN: (With a trilling laugh) You're just modest. Every one of them had a definite central theme—brains, you know.

KENT: Maybe you're right, at that.

NAN: (Off) Anything special?

KENT: I've got something new on the CAT stuff—want to get the outline.

NAN: (Off) It's on the table.

VIVIAN: Most prologues are utterly commonplace, Mr. Kent, but yours have meaning. What was it Ruskin said—something intangible—something—

NAN: (Off) Say, Vivian, what happened to that boy friend of yours? Is he still a bootlegger?

VIVIAN: (Laughs, though embarrassed) Nan is so bourgeois at times.

KENT: She's a swell kid, though—works like a slave.

VIVIAN: Speaking of that, I've been reading an interesting book—"Slavery in Africa"—Have you seen it?

KENT: I haven't had time to read my mail this month.

VIVIAN: It's filled with the most interesting pictures—all the women were slaves—you see—

NAN: (Off, kidding in negro dialect) Hold it, Vivian, Ize acomin'.

KENT: That's a natural, that book.

VIVIAN: I think I know a shop that has it.

KENT: I can see it all now! Pretty girls in blackface! Slaves of Old Africa! White men capture them! Say, could we get that book tonight?

VIVIAN: Perhaps, if we leave right away. Oh, dear—I forgot—I've had no dinner!

KENT: Come on then. Have a bite with me—after we find the bookshop.

VIVIAN: I'd adore to—(Calling cattily) Good night, Nan darling!

KENT: (Calling) Good night, Nan, old kid. Never mind the outline now—I won't need it. I've got a NEW idea! S'long!

(Door slams).

NAN: Well—I'll be—

(*She is interrupted by the clash of cymbals as the orchestra strikes up introduction to "Shanghai Lil"*).

NARRATOR: And that's how a modern Gold Digger shanghaied Chester Kent in spite of Nan's vigilance. And I think this would be a splendid time for you to hear another song hit from "Footlight Parade"—the song in which Jimmy Cagney makes his debut as a song and dance man in the talkies — "Shanghai Lil." All right (Name of local orchestra leader) Hit it!

(*Orchestra swells to forte and local baritone and chorus put on "Shanghai Lil."*)

NARRATOR: Right under Nan's watchful eye Vivian vamps Kent. Their affair interferes with his business. While Nan and Kent are discussing the prologues which threaten to be a flop, the door to the office opens and Cynthia flaunts in:

NAN: Just a minute, please, madam—this is Mr. Kent's private office.

CYNTHIA: How nice. I'm Mrs. Kent.

NAN: And I'm Lydia Pinkham! Outside, please!

CYNTHIA: No, you don't stop me. Out of my way!

NAN: Say, boss, do you know this goofy dame?

KENT: She used to be my wife. I still have nightmares about her!

CYNTHIA: She's still your wife, Chet dear!

KENT: (Struck all-of-a-heap) But—you went to Reno!

CYNTHIA: No, darling, I was going, but somehow I never got around to it. Lucky, isn't it? Now that you're in the money again we've things to chat about!

KENT: Write me a letter. I'm busy.

CYNTHIA: I was in Europe when I heard you'd become a big shot.

KENT: Or you'd have been here sooner?

CYNTHIA: You think so? Another item—I love to read the gossip columns. And I've read you're all steamed up about Vivian Rich.

KENT: What's that to you?

CYNTHIA: She can't separate a loving husband and wife—that's what my lawyer tells me!

KENT: Quit stalling. How much?

CYNTHIA: Twenty-five thousand dollars balm might ease my poor breaking heart.

KENT: (Snarls) Cut it in half and make me an offer. I'm a dance director—not the U. S. Mint!

CYNTHIA: Give—or I'm going to make you plenty of trouble.

KENT: You might as well ask for twenty-five million!

CYNTHIA: You can have till four o'clock this afternoon. Then my lawyer and I start shooting. Till then—bye bye— 'alibi baby'!

(*Door slams*)

KENT: Well, Nan, that puts me right up the well known creek without a paddle. Unless I give that tomato twenty-five thousand bucks by four o'clock—your boss goes to the cleaners!

NAN: Listen, maybe I can do something!

KENT: Raise that dough!—

NAN: Sure!

KENT: Yeah? What are you going to do—print it?

NAN: Never mind, I've got an IDEA this time!

KENT: I wonder if there's any more room on the beach at Tahiti!

NAN: I may be just a Girl Scout but WATCH ME!

(*The door bangs again—and the orchestra strikes up the introduction to "By a Waterfall" as the Narrator resumes the story*).

NARRATOR: This brief resume of the rushing story of theatrical Big Business, love, intrigues, petty jealousy and breath-taking adventure—with the songs, gay music and dancing feet—gives you but a faint idea of the exhilarating verve of "Footlight Parade." I hope you'll go to see it and find out what happens to Kent's gold-digging girl friend, Vivian — Cynthia, his wife, and Nan, his secretary. And see the most spectacular production ever shown on the screen. And here's wishing you, my friends, good health and good luck!

THE END

Music Exploitation

USE FLASHY DISPLAY CARD FOR MUSIC STORE TIE-UPS

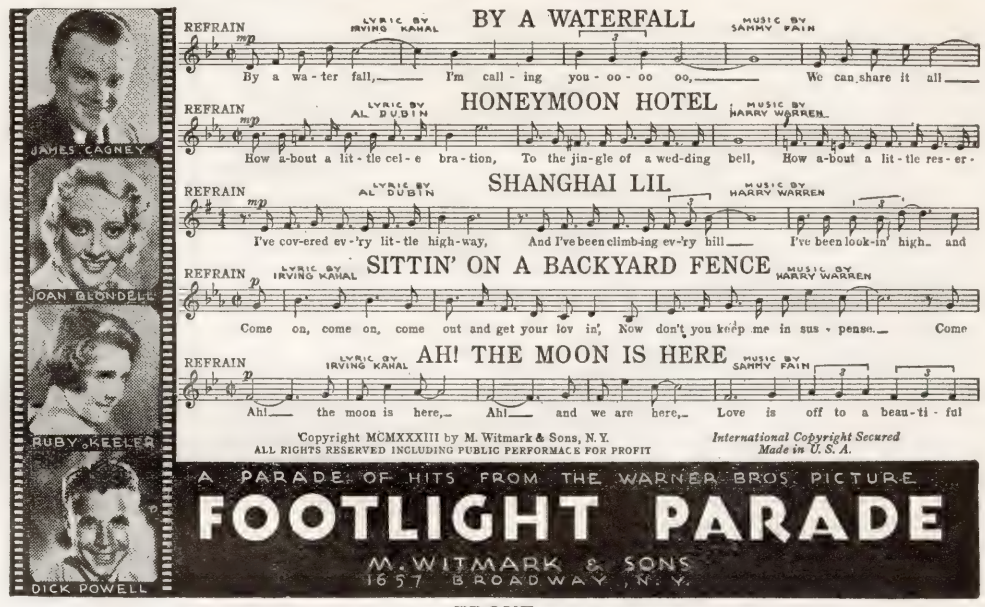
This flashy poster is a great flash for window and counter displays. It prominently sells the song hits and carries photos of the four leading stars. Ample room is provided for three imprint or hand lettering.

Distribute them in music stores for counters and window displays arranged with attractive cutouts and photos to tie-in with your showing of "Footlight Parade."

It is produced in four colors on heavy cardboard stock, size 20 x 26 inches; easel back. Price $.50 each. Order direct from SAM SERWER, M. WITMARK & SONS, 1657 BROADWAY, NEW YORK, N. Y.

Post Cards For Direct Mail Advertising

Below is reproduced in exact size the novelty post card which serves as a good personal advertising stunt. Distribute them to patrons who address them to friends. The cards are then placed in a box and are later stamped and mailed by the theatre. Also supply local music dealers with quantities to be sent to their customers. Printed in two colors and especially priced for exhibitors $2.50 per thousand, postage prepaid. Order direct from SAM SERWER, M. WITMARK SONS, 1657 BROADWAY, NEW YORK, N. Y.


JAMES CAGNEY
JOAN BLONDELL
RUBY KEELER
DICK POWELL
REFRAIN
BY A WATERFALL
LYRIC BY IRVING KAHAL
MUSIC BY SAMMY FAIN
By a wa-ter fall, I'm call-ing you-oo-oo oo, We can share it all
HONEYMOON HOTEL
LYRIC BY AL DUBIN
MUSIC BY HARRY WARREN
How a-bout a lit-tle cel-e bra-tion, To the jin-gle of a wed-ding bell, How a-bout a lit-tle res-er-
SHANGHAI LIL
I've cov-ered ev-'ry lit-tle high-way, And I've been climb-ing ev-'ry hill I've been look-in' high and
SITTIN' ON A BACKYARD FENCE
Come on, come on, come out and get your lov in', Now don't you keep me in sus-pense. Come
AH! THE MOON IS HERE
Ah! the moon is here, Ah! and we are here, Love is off to a beau-ti-ful
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Made in U.S.A.
A PARADE OF HITS FROM THE WARNER BROS. PICTURE
FOOTLIGHT PARADE
M. WITMARK & SONS
1657 BROADWAY, N.Y.

FRONT

POST CARD

If you think the songs in "42nd Street" and "Gold Diggers of 1933" were great, get an earful of the sparkling music Warner Bros. have in their newest musical hit..."Footlight Parade." You'll never forget this breath-taking picture; its eye-filling spectacles; its hundreds of beauties. Space doesn't permit listing all the stars! Be sure you see "Footlight Parade".

Regards—

P.S. You'll get a new thrill when you see Jimmy Cagney dance and sing!

BACK

SPECIAL BALLYHOO RECORD

The ballyhoo record has proven of great value in the exploitation of "42nd Street" and "Gold Diggers of 1933." This one for "Footlight Parade" sells both the cast and highlights of the picture and the musical numbers.

Full choruses of the original Brunswick recordings are used on both sides of the record; one side features Guy Lombardo and His Royal Canadians playing two and on the other side Freddie Martin and His Brunswick Recording Orchestra plays two numbers.

This record also gives the picture several strong plugs, mentioning the highlights and the principals in the cast.

This record can be played on any standard phonograph. You will get the greatest benefit by using it in your lobby, on your loud speaker system with your front display. Plant this record with your local radio stations to be used as a "filler" between programs; and have all music and record dealers play this record in their stores. It can also be used on sound trucks and street ballys.

Order an extra supply to replace worn and broken records. Price $.75 each; order direct from SAM SERWER, M. WITMARK & SONS, 1657 BROADWAY, NEW YORK, N. Y.

FREE!

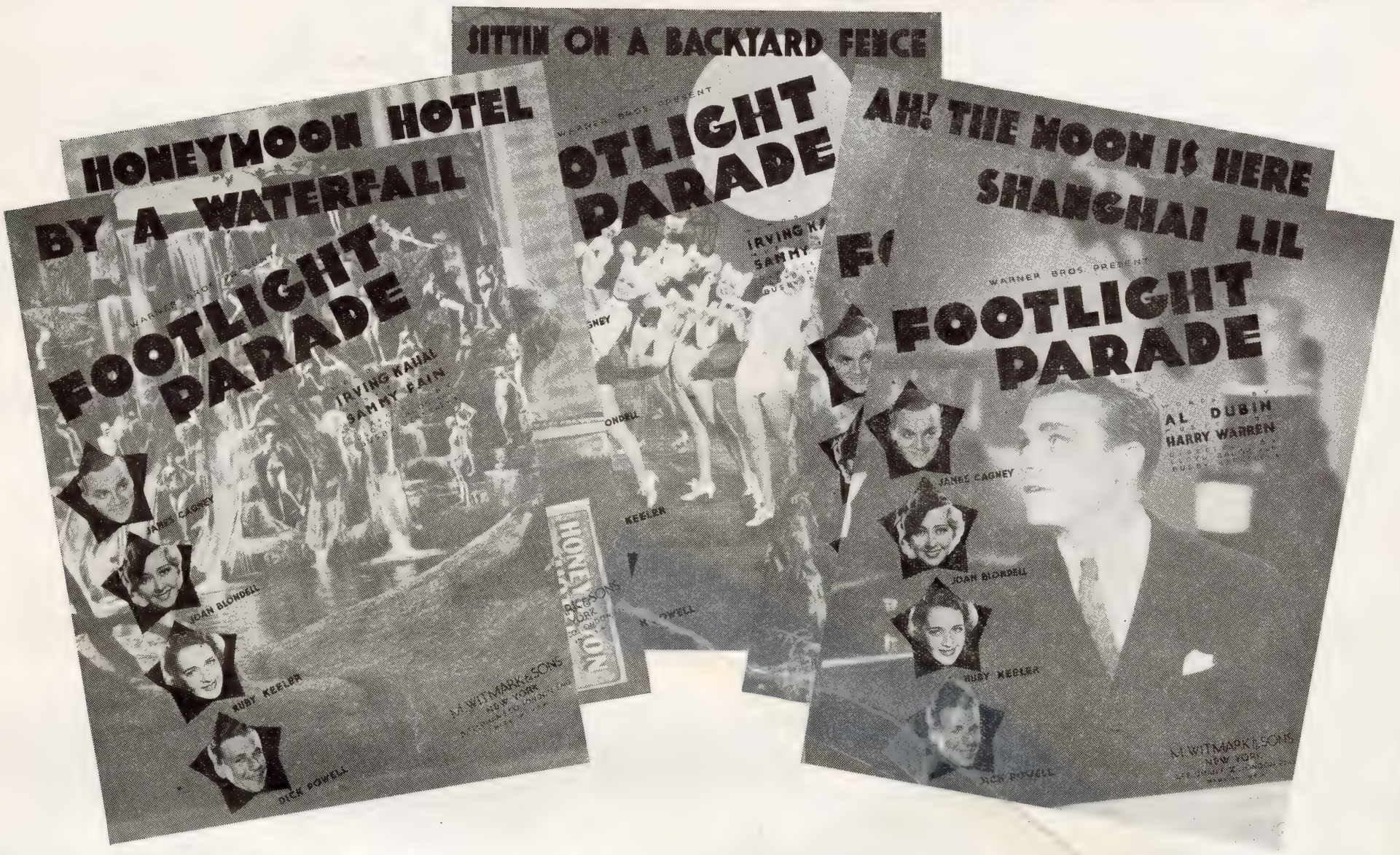
STREAMERS
TITLE PAGES
ORCHESTRATIONS
PROFESSIONAL COPIES

A limited quantity of the above accessories for lobby and window displays and dealer tie-ups may be had on request to:—SAM SERWER, M. WITMARK & SONS, 1657 BROADWAY, NEW YORK, N. Y.

ATTRACTIVE STREAMER

This is a real flash for music stores, windows and counters. Size 5¾" x 18½". Limited supply without cost to exhibitors who request them from: SAM SERWER, M. WITMARK & SONS, 1657 BROADWAY, NEW YORK, N. Y.

Music Exploitation



5 SPARKLING SONG HITS TO GET THEM MARCHING TO SEE "FOOTLIGHT PARADE"

One of the most important angles in the exploitation of "Footlight Parade" is the song hits. By the time this goes to press the five tunes will catch on like wildfire. Utilize every source that has anything to do with the playing and selling of music to plug the "Footlight Parade" musical numbers.

Radio stations, radio artists and orchestras, hotel and restaurant orchestras, dance bands, organists, music and record stores should be urged to feature the entire set of song hits.

Get the biggest radio orchestras and artists to be among the first in your city to introduce the numbers. Other bands and singers will soon follow and use the songs on all programs.

The title pages are attractively designed. Each number carries a different color reproduction of one of the spectacle scenes in the picture. Your local dealers will want these title pages to make real showy window and counter displays.

All the major companies—Brunswick, Columbia and Victor—are using their biggest names to make records. Here is a partial list: Guy Lombardo & His Royal Canadians, Rudy Vallee & His Connecticut Yankees, Paul Whiteman & His Orchestra, Leo Reisman & His Orchestra, Freddy Martin & His Brunswick, Al Jolson, Boswell Sisters, Dick Powell, Peggy Healy, Ramona, Bing Crosby.

Besides all the hit numbers have been recorded on the popular price records which sell for $.25 in all chain and department stores.

Take advantage of the wonderful tie-up possibilities with every music dealer. Supply these dealers with music advertising accessories, stills, cutouts and other material which will make effective displays and give your showing of "Footlight Parade" valuable advertising in advance and during the run of the picture.

Get in touch with the local distributors of Brunswick, Columbia and Victor records and effect tie-ups with their entire group of dealers.

Also display the music accessories in your lobby and on your theatre front.

The music publishers have supplied title pages to leading dealers everywhere. Orchestrations have been sent to the foremost orchestras and radio stars. However, if you require an additional allotment, make your request to:—SAM SERWER, M. WITMARK & SONS, 1657 BROADWAY, NEW YORK, N. Y.

The entire Witmark organization is ready to give every exhibitor and music dealer 100% cooperation. Get in touch with the Witmark representative nearest your city and start at once to contact the music stores, radio stations and orchestras to effect tie-ups for the "Footlight Parade" hits.

Here are the Witmark representatives in principal cities:

HOME OFFICE:
Mr. Sam Serwer
M. Witmark & Sons,
1657 Broadway,
New York, N. Y.

HOLLYWOOD, CALIF.
Mr. Art Schwartz
6425 Hollywood Blvd.

CINCINNATI, OHIO
Mr. Merrell Schwartz
1208 Central Parkway

CHICAGO, ILL.
Mr. Harold Lee
54 Randolph St.

ST. LOUIS, MO.
Mr. Elmer MacDonald
3809 Page Blvd.

CANADIAN MUSIC SALES CO.
Mr. W. St. Clair Low
21 Dundas Square,
Toronto, Canada.

"BY A WATERFALL"

Lyrics and Music by IRVING KAHAL and SAMMY FAIN Comosers of Many Stage and Screen Musical Hits

This is the number used in the grand water spectacle, featuring Ruby Keeler, Dick Powell and the entire ensemble of beauties.

✦ ✦

"HONEYMOON HOTEL"

Lyrics and Music by AL DUBIN and HARRY WARREN Composers of "42nd Street" and "Gold Diggers of 1933" hits

This tune will make a greater hit than "Shuffle Off To Buffalo." It again pairs up the new sweethearts of the screen—Ruby Keeler and Dick Powell.

✦ ✦

"SITTIN' ON A BACKYARD FENCE"

Lyrics and Music by IRVING KAHAL and SAMMY FAIN

A swell tune and cleverly used in the picture with Ruby Keeler as the featured singer and dancer.

"SHANGHAI LIL"

Lyrics and Music by AL DUBIN and HARRY WARREN

Jimmy Cagney uses this number for his first singing and dancing appearance on the screen. (Sell this slant whenever the title is mentioned)

✦ ✦

"AH! THE MOON IS HERE"

Lyrics and Music by IRVING KAHAL and SAMMY FAIN

A romantic tune that will even surpass "I've Got To Sing A Torch Song"—sung by Dick Powell.

Published by: M. WITMARK & SONS, 1657 BROADWAY, NEW YORK, N. Y.

Adapt These Grand Displays—

Here is a deluge of ideas for street ballyhoos for "Footlight Parade" that are sure to command attention! They are photographs of stunts used by exhibitors in every section of the country.

This layout shows many varied designs for lobby and front displays, floats, sound trucks, banners and other attention getting outdoor stunts.

to "FOOTLIGHT PARADE"

The designs can easily be adapted to advertise "Footlight Parade." Enhance the displays with live models dressed in beautiful costumes.

Use sound equipment to broadcast the musical numbers, exploitation record and spot announcements about the biggest show ever to hit your town!

Stunt of the Week

CAGNEY DANCE CONTEST A NATURAL FOR SMASHING NEWSPAPER TIE-UP

James Cagney delivers another sock with his sensational singing and dancing in "Footlight Parade."

With Ruby Keeler in the "Shanghai Lil" number, Cagney is one of the big surprises in the picture.

What a natural for a local Cagney dancing contest to find:

1—Best male tap-dancer.
2—Best female tap-dancer
3—Best tap-dancing team (male and female).

Any clever tap dancer is eligible to compete in the contest. Hold all preliminary and final competitions in your theatre. If your facilities do not permit this, arrange with a large dance hall or dancing school to hold the preliminary tryouts from which three contestants in each division are selected to compete in the finals.

This contest should be handled in a big way. It will build up a great deal of interest and will add to the other activities and general ballyhoo for your opening of "Footlight Parade."

Three publicity stories have been prepared for your use. By adding a paragraph, covering the progress of the contest you can get across the local aspect. Follow up with publicity, other pictures of other contestants who show promise for competing in the finals.

Pick up illustrations for your daily publicity stories from the publicity section of this merchandising plan. Use photos of James Cagney and Ruby Keeler in dancing poses. Each unit from the Cagney dance strip shown below may be used separately to liven up your stories.

This plan must be backed up with really worth-while prizes for winners in each division. Cash is what counts. It will pay you to include this item in your exploitation budget. Possibly a vacation trip to a nearby resort or ocean voyage can be awarded to each winner. Or you may be able to promote merchandise as prizes such as wearing apparel and jewelry for the winners. Make each prize of sufficient value to interest contestants.

In addition to the daily publicity stories, popularize the contest at all dance halls, balls, high school proms, football games —in fact everywhere where young men and women congregate.

Distribute flyers calling attention to the details in the co-operating newspaper. Use the Cagney dance strip shown below as a herald to get the young folks lined-up. Use tack cards with photos of Cagney in dancing pose all over town and other promotion ideas that will give this contest a big play!

(First Day Publicity Story—Use with picture of James Cagney and Ruby Keeler in dancing pose. See publicity section)

Strand Offers Big Prizes In New Tap Dance Contest

Competition Inspired By James Cagney's Snappy Dancing With Ruby Keeler In "Footlight Parade"

WHAT would you do if you were in a position like this? Jimmy Cagney who is a producer of stage prologues in "Footlight Parade" finds that one of his principals suddenly gets stage fright and Cagney has to plunge into the role himself. He has to sing and dance! And does he do it? Just watch that boy Cagney tap dance with no less a tap dancer than Ruby Keeler.

It all takes place in the "Shanghai Lil" number of "Footlight Parade," Warner Bros.' biggest and newest musical production which opens October 12th at the Strand Theatre.

Jimmy Cagney's dancing is one of the big surprises in "Footlight Parade." Perhaps you too, have hidden talent for dancing. If so here is your chance to show it and win a prize in the bargain. Join the "Cagney Dance Contest" which opens tomorrow night at the Strand Theatre.

All you have to do is go to your nearest music shop and listen to the tune of "Shanghai Lil" and set your dance routine to the music. If you think you can do well teamed up with a partner, go right to it. There are three different classifications from which winners will be chosen:

1. Best male tap-dancer.
2. Best female tap-dancer.
3. Best tap-dancing team (male and female).

Manager ..... of the Strand Theatre has assembled a grand list of prizes for winners in each division. So get yourself in step for one of them.

Who knows, there may be another James Cagney or Ruby Keeler in this city?

"Footlight Parade" is the biggest musical production ever conceived for the stage or screen. It numbers many breath taking spectacles, hundreds of beautiful chorus girls and a score of headline stars including James Cagney, Ruby Keeler, Joan Blondell, Dick Powell, and many other favorites. Be sure to be among the first to see this big entertainment treat when it opens (date) at the Strand Theatre.

(Second Day Publicity Story—Use with picture of James Cagney and Ruby Keeler in dancing pose. See publicity section).

Big Prizes Await Winners In Cagney Dance Contest

Competition Opens Tonight At Strand Theatre For Best Boy and Girl Tap Dancers

COME On And Meet Those Dancing Feet."

Remember that opening line in one of the hits from "42nd Street"? Of course you do. But what we mean is to come on and see those dancing feet at the Strand Theatre.

Who? James Cagney. Yes sir, the boy who surprises with his hoofing in "Footlight Parade" Warner Bros. wonder show which opens October 12th at the Strand Theatre. How he and Ruby Keeler do dance!

But there are other dancing feet that can tap a mean step. Buffalo is full of them. You see them in dance halls and at grand balls. And to them this announcement will be particularly interesting.

Tonight at seven o'clock the manager of the Strand Theatre will hold the first preliminary try-out to find:

1. Best male tap-dancer.
2. Best female tap-dancer.
3. Best tap-dancing team(male and female).

Prizes will be awarded to the best dancers in each classification. Really big prizes too! Here they are: (List) And here is how you can win one of them.

Go to your nearest music shop and listen to the music of "Shanghai Lil" to which Cagney and Ruby Keeler dance in "Footlight Parade." Then set your dance routine to the tune of "Shanghai Lil" and enter in this interesting contest.

Any tap-dancer—boy or girl—over 18 years of age and unprofessional is eligible to compete. Just report to the manager of the Strand tonight at seven. Be sure to brush up on your dance routine to the tune of "Shanghai Lil."

"Shanghai Lil" is one of the most unusual production numbers ever conceived for the stage or screen. Jimmy Cagney sings and dances to the music of this number with Ruby Keeler. This presentation is only one of the many highlights in "Footlight Parade" Warner Bros. newest musical extravaganza which opens (date) at the Strand.

The cast of "Footlight Parade" reads like "who's who" in Hollywood: James Cagney, Ruby Keeler, Joan Blondell, Dick Powell, Guy Kibbee, Frank McHugh, Claire Dodd, Ruth Donnelly, Hugh Herbert and other favorites. Plus hundreds of the most stunning beauties and breath taking spectacles.

(THIRD PUBLICITY STORY ON NEXT PAGE)

"THE CAGNEY HOP".....By JAMES CAGNEY, Himself

Starred in "Footlight Parade"

HERE WE GO! A LEFT BEND, ELBOW AND KNEE RAISED TOGETHER.
SHIFT THE BODY OVER ON THE LEFT HOOF-ELEVATE THE RIGHT. IT'S THE START OF THE STRUT.
HA CHA HA! HA CHA HA! PICK'EM UP AND LAY'EM DOWN. ONE, TWO! ONE TWO! FRONT AND CENTER!
AND NOW INTO THE GLIDE!
NOW YOU EASE ON THE BRAKES AND SLIDE TO A STOP!

Posed by James Cagney, and "Footlight Parade" Beauties

Cut No. 84 Cut 75c Mat 25c

Plant this strip in your local newspaper. This is the type of feature used by many newspapers throughout the country. You can also use each panel individually with daily publicity story on the Cagney Dance Contest described above. The strip may also be made into an intriguing throw-away for distribution at dance halls and high schools, among shop and office girls.

(Third Day Publicity Story—Use with group photo of contestants who turned out for first try-outs).

Scores Of Clever Dancers Try Out In Cagney Contest

Prizes To Final Winners In Contest Inspired By Cagney's Dancing In "Footlight Parade"

LAST night scores of future James Cagneys and Ruby Keelers turned out for the first preliminary try-outs in the "Cagney Dance Contest" held at the Strand Theatre.

Just as surprising as the sensational tap dancing that Cagney does with Ruby Keeler in the "Shanghai Lil" number in "Footlight Parade," so were the exhibitions given by the young men and young women who competed last night.

From the group who reported for tryouts, the best in each division were chosen for the finals, which will be held at the Strand Theatre on (date) when "Footlight Parade" Warner Bros.' newest musical hit has its opening.

The winners in last night's competition were: (List).

Tonight at seven o'clock another group of contestants will be chosen for the finals. Here are the divisions:

1. Best male tap-dancer.
2. Best female tap-dancer.
3. Best tap-dancing team (male and female).

Any young man and young lady, over 18 years of age may compete, providing they are not professional dancers.

If you did not do so well last night, here is another opportunity to get in the finals. All you have to do is go to your nearest music shop and listen to the tune of "Shanghai Lil" to which Cagney dances. Set your routine and report for try-outs tonight at seven o'clock.

Manager ..... of the Strand Theatre will award the following prizes to winners in the finals. (List prizes).

"Footlight Parade" which opens (date) is hailed as the biggest musical production ever conceived. It's numerous surprises and magnificent spectacles have never been seen on stage or screen. The cast includes a score of headline stars, among them are, James Cagney, Ruby Keeler, Joan Blondell, Dick Powell, and other favorites plus hundreds of the most beautiful girls in Hollywood.

NOTE TO EXHIBITOR: Sustain the interest in this contest with daily publicity stories and pictures of local contestants, along the lines of the stories prepared for your use to get the contest started.

ATTRACTIVE STREET FLOAT

An attractive street ballyhoo that will effectively sell "FOOTLIGHT PARADE" is sketched above. It can easily be constructed by your sign shop. All you need is the services of a flat-bed truck to carry the display. The display is clearly illustrated above. Give this float plenty of brilliant color and decoration in order to get the biggest flash.

Have a group of the prettiest girls in your town dressed in colorful costumes. An idea for a cleverly illuminated costume is illustrated on this page. Use the girls to hand out heralds and novelties advertising the picture.

Liven up this ballyhoo with music from "FOOTLIGHT PARADE" played on a turntable and broadcast thru amplifying horns. Use the Brunswick exploitation record which sells the music as well as the stars in the picture. Or place a tom-thumb piano on the truck and have some talented girl play and sing the songs from the picture.

Send this ballyhoo out to all parts of your city, visiting the baseball parks, fair grounds, schools and other public places.

LIGHT UP DRESS OF PRETTY GIRL

The idea illustrated above offers you a swell stunt for use as street ballyhoo or as one of the features of a street parade or pageant.

Use a number of pretty girls decked out in fluffy dresses of a transparent material. Suspend from their waists a string of electric light bulbs. The batteries can be made inconspicuous under the dress.

When the dress is dropped over the string of bulbs, a very interesting effect is created—It gives you a perfect tie-up with the title "Footlight Parade."

The lights can blink on and off or can be kept lighted. This is a tremendously effective ballyhoo, and can be made up with strings of batteries, pretty girls—and you're all set for another crack street ballyhoo!

Oh, Those Heralds!

Stage Hollywood Opening For "Footlight Parade"

Because of the magnitude of this production, it deserves nothing less than a typical "Hollywood" opening night. Make it an occasion that will be long remembered by the folks in your town, with every body of importance invited to attend. If possible, arrange to hold a midnight premiere and make it a real dressy affair. If not, then stage your "Hollywood" opening on the evening of the picture's opening day.

Send invitations to a select list, which should- include the mayor and his cabinet; and the officers of the local American Legion Post to insure the appearance of the Post band or bugle corps for a front ballyhoo.

Light Up Front

Have your theatre front as well lighted as you possibly can. Use extra bunch lights and spot lights. Attract additional attention by having a field artillery search light playing its rays in the skies. Your local electric light company should co-operate in lending extra lighting apparatus for the extra electricity you will use.

Arrange Lobby Broadcast

Get the real "Hollywood" touch to your opening by tying in with your local broadcasting station to run a line to your theatre and broadcast the opening night events. Have the guests who attend say a few words over the air; and supply the station announcer with sufficient publicity material about the picture to be used on the program in between the short talks by the guest speakers and the descriptions of the crowds around the theatre.

Should you find it difficult to tie in with a radio station on this stunt, you can follow out the same idea by using a public address system in front of your theatre. In this case, the speakers' voices will be brought to the attending crowds by means of a microphone amplifier.

Invite Society Editors

Arrange for your local newspapers to send their society editors to cover the "Hollywood" opening, with photos to be taken of the celebrities present at the affair. Get copies of these photos and display them in front of your theatre, with a sign reading as follows: ***"Topeka's Leading Citizens who Attended and Applauded 'Footlight Parade' At the Opening Performance."***

Dress Up Front

Dress up the front of your theatre with banners, flags and other decorations. Use American flags and city colors. Run a carpet from the curb to the entrance of your house. Tie up with the local florist to dress your lobby with flowers and greens, in return for mention along with the display. Have a committee of society debutantes act as hostesses.

Girls On Marquee

In addition to having gayly colored banners and streamers on your theatre marquee, arrange for a dozen scantily clad girls to parade on the top of your marquee. Have them participate in the proceedings by hurling paper confetti into the crowds.

Piano Player in Lobby

Arrange with a local piano or music store for the placing of a Tom Thumb piano in the lobby. Have a pianist playing and singing the song hits from the picture.

TRAILER PLAYS UP GRAND SHOW

The Vitaphone trailer which has been prepared for "Footlight Parade" is a smash presentation of each and every selling angle of the picture. The gorgeous spectacles, songs, stars, beauties and dance, ensembles all come in for a flash and the result is a surefire plug. In your own 'institutional' trailer, urge everybody to see the picture, giving your reasons why you believe it to be the biggest extravaganza ever screened.

PASTE 24-SHEET ON LOBBY FLOOR

As an advance stunt for "Footlight Parade" you can make good use of the brilliant 6- or 24-sheet. Paste either one of them on the floor of your lobby or on the sidewalk in front of your theatre, then cover it with clear shellac. You'll have a grand attention-getter. The entire display can be easily removed with denatured alchohol.

Portable Victrola on Busy Street Corner, Fine Stunt

Fit out two or three attractive girls in abbreviated chorus costumes, with a portable victrola outfit and placards prominently displaying the picture title and playdate, and place them at busy thoroughfares where they will attract immediate attention. Have them play records of the sparkling song hits from "Footlight Parade" and at the same time distributing heralds ballyhooing the picture.

The idea can also be used in cooperation with a local music dealer who may be induced to share the expense of the stunt in return for advertising the records for sale at his store.

This stunt is a natural attention-getter and proved very successful for many theatres who played "42nd Street" and "Gold Diggers of 1933." Use it in advance and during the run of "Footlight Parade."

SILHOUETTE CONTEST PROVES POPULAR

YOU WILL FIND YOUR NEWSPAPER EDITORS STRONG FOR THIS STUNT

The "Star Silhouette Contest" introduced in the "Gold Diggers of 1933" merchandising plan, proved a very valuable means by which to get advance newspaper space. Numerous theatres found it easy to plant.

Leading newspapers as well as readers found this contest a highly interesting feature. It has been used by such important newspapers as the Louisville Courier-Journal, Omaha News-Bee and Rochester Times-Union.

The contest is replete with simple, down-to-earth reader interest which increases as each star's silhouette appears.

Six of the prominent stars in the cast of "Footlight Parade" have been selected for this contest. Due to the fact that the silhouettes do not take much space, they may be grouped for a one day contest or divided to run over any number of days.

Another good way to carry on the contest is to have each silhouette printed on a different page in the newspaper with a suitable story to explain that the silhouettes are scattered through the paper.

Best publicity results are obtained by timing the contest to start in advance and end on the day co-incident with the opening of "Footlight Parade."

Offer a given number of prizes for correct solutions together with a brief note explaining just how identifications were made. The most original explanations should be your guide in determining the winners. Solutions to the entire group of silhouettes should be sent all at once to the contest editor of the newspaper or your theatre after the entire series has been printed.

Below is listed the correct identification of the sihouettes, to help the contest editor decide the winners.

1. James Cagney
2. Joan Blondell
3. Dick Powell
4. Ruby Keeler
5. Guy Kibbee
6. Claire Dodd

(1st Day Publicity Story)

Strand Offers Free Tickets In Novel Picture Contest

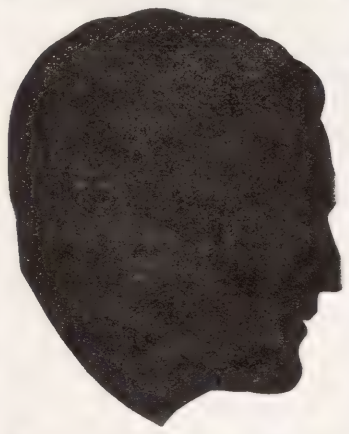
Win Guest Tickets To See "Footlight Parade" by Correctly Naming Stars' Silhouettes

HOW well do you know your movie stars?

Here is a good way to find out for yourself with the added advantage of having a chance to earn a pair of Strand Theatre guest tickets to see Warner Bros.' "Footlight Parade" which begins its run starting (date).

Beginning today the Daily News will print a series of six silhouettes of the principal movie stars in "Footlight Parade." All you have to do is state the star's name each silhouette resembles. At the end of the contest when all six silhouettes have appeared, paste them on one sheet of paper, state the proper identifications and write a short letter explaining the method you used in arriving at the names.

MOVIE STAR SILHOUETTE 1



Here is the silhouette of a big screen favorite. He has deserted tough guy parts to take a fling at dancing and singing. See that boy step in "Footlight Parade" and you'll get a new thrill. Who is he?

The Strand Theatre offers a pair of guest tickets to each of twenty-five persons sending the correct solutions and letters describing the most novel methods used in making the identifications.

The tickets will be good to see "Footlight Parade," the newest musical production to come out of the same producer's studios who gave us "42nd Street" and "Gold Diggers of 1933."

"Footlight Parade" has all the elements of drama, comedy, singing and dancing combined into one big show. The cast is one of the most notable ever assembled for one picture and includes such favorites as Jimmy Cagney (as a singer and dancer) Joan Blondell, Ruby Keeler, Dick Powell, Guy Kibbee, Ruth Donnelly, Frank McHugh and others. Hundreds of beautiful girls are seen in breath-taking scenic spectacles never before presented on the stage or screen.

So get started today. You can't afford to miss seeing "Footlight Parade" and you may as well take advantage of the chance to win a pair of guest tickets to see this grand show.

Every reader of the Daily News except its employees and those working in the Strand Theatre, may enter this interesting contest. .... (date) is the last day to send in your solutions so you have plenty of time to decide.

(2nd Day Publicity Story)

How Well Do You Know Your Movie Stars' Silhouettes?

Win Strand Theatre Tickets To See "Footlight Parade"— Join Novel Movie Star Contest

OUR artist has silhouetted the profiles of a half dozen stars in "Footlight Parade." Yesterday we showed you the first one and today we follow with silhouette number two. Can you identify the star?

The Strand Theatre is offering twenty-five pairs of guest tickets which will be distributed among the twenty-five people who send in the correct identifications and short letter describing the novel method used in making the identifications of the entire set of six silhouettes.

MOVIE STAR SILHOUETTE 2

This little girl got a great big hand for her work in "Gold Diggers of 1933." That's why Warner Bros. gave her another big part in "Footlight Parade." She is everybody's favorite. Can you identify her silhouette?

The tickets will be good to see "Footlight Parade," Warner Bros.' new musical production which begins its run (date). "Footlight Parade" has all the grand elements of comedy, drama, singing and dancing combined into one big show. It boasts of a company of popular stars including Jimmy Cagney, Joan Blondell, Ruby Keeler, and Dick Powell to mention just a few. Hundreds of the most beautiful girls in Hollywood are featured in the most spectacular scenes ever devised.

So get busy right now, put on your thinking cap and place yourself in line to see a great show. It is not too late to enter the contest. The contest is open to every reader of the Daily News except employees of this newspaper and the Strand Theatre. Get yesterday's copy of the Daily News and start with Silhouette Number One. Then follow through with today's silhouette and the other four that will follow.

Do not send in your solutions until the entire set of six silhouettes have appeared. All answers must be sent in no later than (closing date of contest).

(3rd Day Publicity Story)

Everybody Trying for Tickets To See "Footlight Parade"

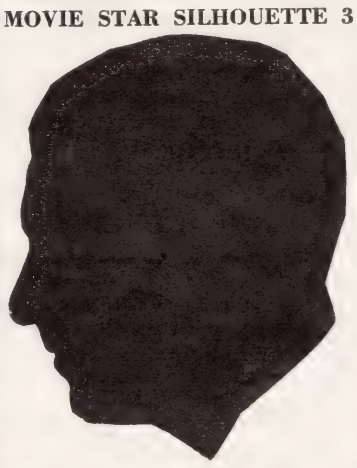
Interesting 6 Day Contest Shows Silhouette of Stars In New Musical Production Coming to Strand

THE new pastime in Toledo is star-guessing not star-gazing! Judging by the interest manifested in the "Movie Star Silhouette Contest" now a feature in the Daily News, everybody in town is asking, "What movie star do you think this silhouette resembles?"

It's just an interesting memory test and with it goes the added incentive of the chance to win a pair of movie tickets to see "Footlight Parade," Warner Bros.' biggest musical picture, which opens (date) at the Strand Theatre. Twenty-five pairs of tickets will be distributed among twenty-five people who send in the correct solutions to the entire group of silhouettes.

Today we show you the third movie star silhouette. But that does not mean it is too late to enter the contest. Just start from the beginning—two days ago — when the Daily News printed the first silhouette, then pick up yesterday's silhouette and follow through until the end of the contest. Back copies may be obtained at the office of the Daily News.

MOVIE STAR SILHOUETTE 3



This movie star goes on increasing his popularity with each new song he sings. He is right at the head of the "Footlight Parade" and will win your heart with a song. Can you name him?

After the entire set of six silhouettes have appeared in this newspaper paste them on a large sheet and name the movie star each represents. Then write a short letter stating the novel method you used in making your identifications. Send these all together to the contest editor of "Movie Star Silhouettes" no later than (date).

The guest tickets will be awarded on the basis of correctness and the most novel methods used in arriving at the correct identifications.

The tickets will be good to see "Footlight Parade" Warner Bros.' newest musical production which boasts of a long list of stars including such favorites as Jimmy Cagney, (who sings and dances) Joan Blondell, Ruby Keeler, Dick Powell, Guy Kibbee, Frank McHugh, Ruth Donnelly and others. Hundreds of the most beautiful girls in Hollywood are seen in a number of thrill spectacles.

Surely you will not want to miss it. So get right in line and try for one of those free tickets.

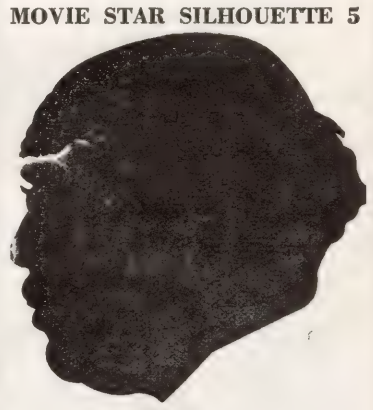
NOTE TO EXHIBITOR: In order to put over the contest with the punch that it deserves continue to run a publicity story daily until the prize-winners are announced. Pattern your stories along the lines of the three stories already prepared for your use. Make an effort to keep your fans pepped up througout the course of the contest.

The illustrations of the silhouettes are available at your local exchange. Order Cut No. 9. The series is priced reasonably at 50c for the cut, and 25c for the mats.

MOVIE STAR SILHOUETTE 4

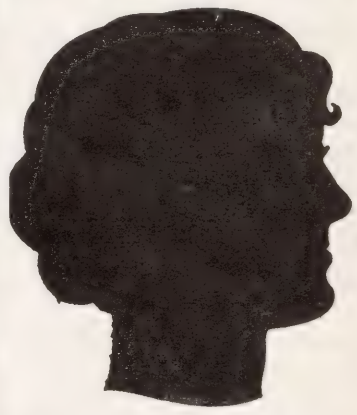
Here's a charm of a girl! "Footlight Parade" is the third musical in which she dances right into your heart. Do you recognize her silhouette?

MOVIE STAR SILHOUETTE 5



A flash of his face on the screen is the cue for instantaneous laughter. Get your share in "Footlight Parade" but first try to guess his name.

MOVIE STAR SILHOUETTE 6



Last but not least of the movie star silhouettes is one of the most alluring stars in pictures. You've seen her in numerous screen hits and in "Footlight Parade" she is more fascinating than ever. Can you guess her name?

Exploitation Ideas

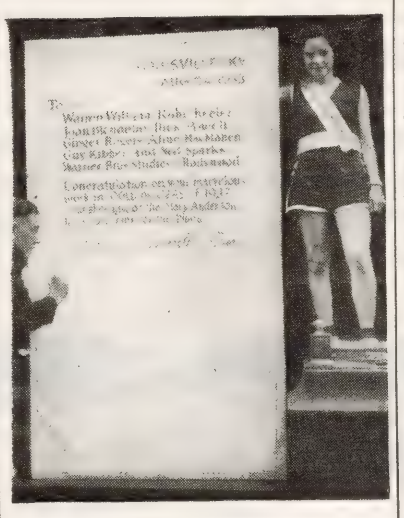
Huge Fan Letter to Cast, A Tried and Proved Stunt

A new and original publicity angle which you can easily follow out, is in the form of a large fan letter to be prominently displayed on a prominent street corner or in the lobby of your theatre during the run of "Footlight Parade." Make up a 40x60 to resemble a huge letterhead, carry ing the following copy:

To the Stars of "Footlight Parade".

The people of ..... wish to thank you for all the enjoyment and merriment you allowed them in the showing of "Footlight Parade." We thought "42nd Street" and "Gold Diggers" were marvellous, but like your performances in this picture best of all.

(signed)



Use two pretty girls dressed in chorus girl costumes to urge the people to sign the letter. Heavy black crayon or pen and ink should be supplied.

Make arrangements with the Mayor and other local celebrities to attend the opening performance, and let them be the first to sign the fan letter. Arrange to have the reporters and cameramen present and you will cash in with scads of publicity.

This plan can be easily carried out, is very inexpensive, and will attract wide attention.

MAGIC SQUARE BIG HIT

Showmen everywhere have reported fine results from the use of the intriguing Magic Square as a newspaper tie-up. The Magic Square for "Footlight Parade" conceals a sentence of nine words describing a feature of the picture in the following way : SEE JAMES CAGNEY SING AND DANCE IN FOOTLIGHT PARADE.

The Magic Square is solved by beginning with the letter in the circled square, moving one square up or down, right or left, not diagonally, and ending at the square containing the period.

Announce the contest by planting the following story in a local newspaper, and offer twenty-five pairs of guest tickets to be distributed among the first twenty-five persons who send in the correct solutions.

(Publicity Story)

Movie Tickets For Correct Solution Of Magic Square

The Daily News is again presenting the fascinating and popular Magic Square contest in conjunction with the opening of the newest musical screen presentation, "Footlight Parade" at the ..... theatre next ..... This fast moving musical extravaganza starring James Cagney, Joan Blondell, Ruby Keeler, Dick Powell, Claire Dodd, Ruth Donnelly, Guy Kibbee, and Hugh Herbert showing over 300 sparkling Hollywood beauties and the greatest scenic spectacles ever conceived, is meeting with an enthusiastic reception wherever it is being shown. Produced by Warner Bros., creators of "42nd St." and "Gold Diggers of 1933," this newest production is said to top hem all!

■	P	A	■	A	M	■
H	T	R	A	J	E	S
G	·	E	D	E	A	C
I	L	T	S	E	G	N
F	O	O	■	A	G	E
N	C	N	■	N	N	Y
I	E	A	D	D	I	S

Cut No. 65 Cut 15c Mat 5c

Manager ..... of the ..... theatre and the editor of this paper think so much of the picture that they are offering a number of home town folks the chance to see this picture free.

They are presenting the Magic Square, favorite fad for America's puzzle-crazed fans. This magic square contains a nine word sentence concealed within the puzzle, which describes a feature of the picture.

To solve the interesting maze, begin with the circled square and move one square up or down, right or left, not diagonally and ending at the square containing the period.

The first twenty-five persons submitting correct answers will be presented with tickets to "Footlight Parade." Tear out this story and mail it with your answer, to the Magic Square Editor at the.....theatre, on or before ..... next.

Here's your chance to see the latest in screen musical entertainment. Join the "Footlight Parade" by deciphering the Magic Square—it's going to be the treat of your life!

BE SURE TO USE THE GRAND 20-MINUTE RADIO DRAMATIZATION ON PAGE 32

FASHION PARADE IN STORE WINDOW

Here's a sure-fire attention-getter. Tie up with a local department store or a dealer in women's apparel to stage a fashion show in his window. Have beautiful girls parade the window in various stages of ladies' attire.

Plenty of stills, blow-ups and selling copy on "FOOTLIGHT PARADE" should be carried in the window. Copy might even mention that the "Footlight Parade" girls wear the same lingerie as exhibited by the beauties in the fashion parade.

This is a costless stunt, and a "natural" to attract attention and get another plug for your showing of "FOOTLIGHT PARADE."

MANY STILLS FOR WINDOW DISPLAYS

There are numerous stills on the picture that have a definite tie-up value for cooperative window displays with merchants and shops of various types. In all instances, suitable copy tying in picture and theatre should be incorporated in the display.

The following stills are listed under the classification of merchant or product with which they tie in:—

UNDERWOOD TYPEWRITERS: Still showing Dick Powell with machine. F.P. Pub. A8, A9.

HAT SHOPS: Jimmy Cagney goes high-hat! Still No. FP 262.

FAIRBANKS SCALES: Beautiful chorine on scales. Valuable for drug stores to paste over their scales. Stills No. FP Pub. A72, A73.

DAIRY AND GROCERY STORE: Cagney, Blondell and McHugh holding up bottles of milk., Still No. FP Pub. A168. Ruby Keeler with milk. FP. Pub. A169.

PET SHOPS: Ruby Keeler with tiny pet dog. FP Pub. A201. Cagney with pet monkey, FP Pub. A205.

KINGSBURY BEER: Still No. FP 163 shows this product with label plainly evident.

MUSICAL INSTRUMENTS: Dick Powell with a variety of them. FP Pub. A18.

OPTOMETRISTS: Tie in Still No. FP 210 with line such as, "Be sure that your glasses are right so that you don't miss a moment of this great spectacle!"

JANTZEN BATHING SUITS: Beautiful chorus dressed in bathing suits with the Jantzen "bathing girl" plainly visible. Stills No. FP 204, 205, 206, 233.

BROMO SELTZER: Still with Cagney and Blondell. Label of this product is plainly visible. FP 2.

BICYCLES: Beautiful chorines on tandem bicycle. FP Pub. A191. Cagney and Blondell on same type bicycle, FP Pub. A192.

DEPARTMENT STORES: Charming Joan Blondell in various new fashions. These are swell for window tie-ups featuring new clothes—a "Footlight Parade" window. Still No. 594, 596, 598, 601, 604, 618.

"MAKE-UP" GAG AS STREET STUNT

Another stunt for "Footlight Parade" which may not sound so attractive in print, but which when worked out will prove to be a great novelty drawing-card and attention getter is the following.

Place three attractive girls with portable chairs and table, in front of empty stores or on busy street corners. Have them use a make-up box and let them fix up their faces with rouge and powder and generally beautify themselves.

When a crowd draws around have the girls pull down a roller shade attached to the table with the following copy on it: GETTING READY FOR "FOOTLIGHT PARADE." COMING FRIDAY TO STRAND THEATRE.

Sensational 'Cagney Hop' For Dance Hall Tie-Ups

The "Cagney Hop" dance strip printed in another section of this merchandising plan can be put to grand use for an effective tie-up with dance halls and ballrooms. Stress Cagney as a hoofer in "Footlight Parade."

The idea is to get one or more dance halls to introduce locally a "Cagney Hop Contest" prior to the showing of the feature at your theatre. Popularize this stunt with the dance strip folded into a herald. Use copy on the front page as follows: "Learn the 'Cagney Hop' and enter the Empire Ballroom dance contest," (list prizes for winners). Award loving cups or guest tickets to those who lead the competition.

High schools and colleges holding proms should be circularized about this angle.

If no tie-up with dance halls is available, use the dance strip as a folded herald and distribute it in the vicinity of ballrooms, shopping centers and wherever young men and girls congregate with copy as follows: "A New Dance Step Sweeps the Nation!—The 'Cagney Hop.' See James Cagney dance with Ruby Keeler in the 'Shanghai Lil' number in 'Footlight Parade'—At the Strand. . . . ."

Everybody will want one of these novelty heralds and it is a good way to put across Cagney's dancing in the picture.

Swimming Pool Sequences Offer Chance For Tie-Up

With the tremendous underwater swimming and diving sequences which comprise one of the surprise features of "Footlight Parade," you cannot afford to miss the swimming pool tie-up which is a natural with this picture. Placard all your local pools with cards plugging the picture and featuring some of the publicity stills which show the gorgeous "Footlight Parade" girls swimming and disporting themselves in the water.

You'll obtain a lot of valuable publicity by sponsoring swimming races at local pools, with a couple of passes to the picture given to the winners of each race. Don't limit your advertising on this to the pools alone, but spread in the newspapers and posters as well.

Another angle which may prove very beneficial is that of exploiting pretty girl swimmers in your vicinity. Many of the chorines in "Footlight Parade" have gained national reputations for their swimming, and that ability combined with their good looks, have won for them lucrative opportunities in Hollywood. If you have any local talent, whose looks and ability point towards a similar career, cook up a newspaper story, chock full of human interest.

Relate the stories of previous successes, list the accomplishments of your local mermaids, print the pictures, tie it up with your showing of "Footlight Parade."

Masks Of Favorite Stars Are Popular With Kiddies

Among the Warner-First National star masks catalogued by the manufacturers, there are splendid likenesses of James Cagney and Joan Blondell, two of the many stars of "Footlight Parade."

These beautifully lithographed souvenir masks are ideal for building kiddie patronage. Both masks are as illustrated, full-face size, with eye slits and adjustable nose piece, equipped with attached rubber bands for affixing over face. The reverse side of the masks is reserved for theatre imprint.

They have been finished in high color and are true likenesses of the stars. This novelty is a proven success, and is sure to go over big with this picture.

The masks can be ordered in quantities to suit, with prices and terms below:

500 masks	**$11.00**
Imprinting	**4.65**
1000 to 5000 masks	**20.00 per M**
Imprinting	**2.00 per M**
5000 to 10000 masks	**18.75 per M**
Imprinting	**15.25 for the lot**

Check should accompany order, otherwise shipment will be sent C.O.D.

Order Directly from:

EINSON-FREEMAN CO., Inc.

Starr and Borden Avenues, Long Island City, N. Y.

Exploitation Ideas

NATIONAL TIE-UP WITH POSTAL TELEGRAPH

Here are more than a dozen congratulatory telegrams from leading stage, screen and radio stars. The New York Strand arranged with the Postal Telegraph to place enlargements of the wires in all Postal Telegraph branches in the New York district.

The same tie-up may be effected in your city. Contact your local Postal Telegraph manager and arrange to supply enlargements of this layout for window displays with your own copy at the head of the layout.

Here is suggested copy: "ALL THE BIG STARS USE POSTAL TELEGRAPH FOR CONGRATULATORY MESSAGES." At bottom of the layout you can add: "'FOOTLIGHT PARADE' STARTS OCT. 5TH—STRAND THEATRE."

FIA123 18
NEWYORK NY 3PM OCT 3 1933
JAMES CAGNEY
WARNER BROTHERS STUDIOS HOLLYWOOD CALIF
THEY HAVE SEEN YOU SOCK BUT OH BOY WAIT UNTIL THEY SEE YOU SING AND DANCE STOP CONGRATULATIONS
AL JOLSON.

Postal Telegraph — THE INTERNATIONAL SYSTEM

HYZ632 15
PN NEWYORK NY OCT 3 1933
JAMES CAGNEY
CARE WARNER BROTHERS STUDIOS HOLLYWOOD CALIF
YOUR BRILLIANT WORK IN FOOTLIGHT PARADE THE TALK OF SHOW BUSINESS STOP YOU ARE GREAT
PAUL WHITEMAN.

Postal Telegraph — THE INTERNATIONAL SYSTEM

SI127 22
SI NEWYORK NY 8P OCT 2 1933
JAMES CAGNEY
CARE WARNER BROTHERS STUDIOS HOLLYWOOD CALIF
YOUR CONTRIBUTION TO THE SCREEN IN "FOOTLIGHT PARADE" IS CERTAINLY WORTHY OF HEARTIEST CONGRATULATIONS HAIL A NEW SONG AND DANCE MAN
RUDY VALLEE.

Oct 22
FI NEWYORK NY OCT 3 1933
JAMES CAGNEY
CARE OF WARNER BROS STUDIOS HOLLYWOOD CALIF
IF WORDS COULD EXPRESS MY FEELINGS AFTER SEEING "FOOTLIGHT PARADE" THEY WOULD ONLY SAY "IT WAS MARVELOUS" STOP YOU ARE GREAT JIMMY
HARRY RICHMAN.

Telephone Your Telegrams to Postal Telegraph

FCX3 27
RC HOLLYWOOD CALIF OCT 2 1933
JAMES CAGNEY
WARNER BROTHERS STUDIOS HOLLYWOOD CALIF
THE BARON HIMSELF SALUTES YOU JIMMY STOP "FOOTLIGHT PARADE" IS MARVELOUS SCREEN ENTERTAINMENT STOP YOUR DANCING WITH RUBY KEELER IN THE SHANGHAI LIL NUMBER IS A REVELATION
JACK PEARL.

LW230C 33
LP HOLLYWOOD CALIF 253P OCT 3 1933
JAMES CAGNEY
WARNER BROTHERS STUDIOS HOLLYWOOD CALIF
YOUR PERFORMANCE IS THE BEST OF THE BESTEST STOP NEVER WAS THERE SUCH A PICTURE SO HELP ME STOP YOU ARE THE MAESTRO OF CLEVER DANCING AND RUBY KEELER IS THE MAESTROESS YOWSHAH
BEN BERNIE.

Telephone Your Telegrams to Postal Telegraph

LN NEWYORK NY OCT 2 1933 NFT
JAMES CAGNEY
WARNER BROS STUDIOS HOLLYWOOD CALIF
YOUR SHANGHAI LIL NUMBER WILL CREATE A SENSATION STOP THINK IT OUTSTANDING HIT OF PICTURE STOP DID NOT BELIEVE IT POSSIBLE THAT ANYTHING COULD BE BETTER THAN FORTY SECOND STREET AND GOLD DIGGERS BUT WARNER BROS HAVE CERTAINLY DONE IT AGAIN
FRED WARING.

Telephone Your Telegrams to Postal Telegraph

LP NEWYORK NY 805P OCT 2 1933
JAMES CAGNEY
WARNER BROTHERS STUDIO HOLLYWOOD CALIF
EVERYBODYS HAPPY JIMMY YOUR SPLENDID PERFORMANCE IN FOOTLIGHT PARADE IS UNQUESTIONABLY YOUR GREATEST WORK
TED LEWIS.

Postal Telegraph — THE INTERNATIONAL SYSTEM

XA328 45
HOLLYWOOD CALIF 345P OCT 3 1933
JAMES CAGNEY
WARNER BROTHERS STUDIOS HOLLYWOOD CALIF
MUST CONFESS THAT I RECEIVED THE SURPRISE OF MY LIFE WHEN I HEARD YOU SING AND SAW YOU DANCE IN FOOTLIGHT PARADE STOP THERE IS NO DOUBT THAT YOUR GREAT PERFORMANCE WILL ESTABLISH YOU AS THE MOST VERSATILE ACTOR IN AMERICA STOP GREAT DOING JIMMY
BING CROSBY.

Postal Telegraph — THE INTERNATIONAL SYSTEM

LNY 25 40 NL
GR CHICAGO ILL OCT 3 1933
JAMES CAGNEY
WARNER BROTHERS STUDIOS HOLLYWOOD CALIF
THE BOYS JOIN ME IN SAYING THAT YOUVE GOT WHAT IT TAKES TO MAKE THE WOMEN THRILL AND THE MEN CHEER STOP AS A SONG AND DANCE MAN IN FOOTLIGHT PARADE YOU SET A NEW HIGH FOR MOTION PICTURE ENTERTAINMENT
GUY LOMBARDO.

Telephone Your Telegrams to Postal Telegraph

GHY752 22 NL
ND NEWYORK NY OCT 2 1933
JAMES CAGNEY
CARE WARNER BROS STUDIOS HOLLYWOOD CALIF
WHEN BETTER SONG AND DANCE NUMBERS ARE MADE WARNER BROS WILL MAKE THEM STOP THINK THE SHANGHAI LIL NUMBER IS SIMPLY SWELLIGANT
BERT LAHR.

Telephone Your Telegrams to Postal Telegraph

PHN35 31
LH NEWYORK NY OCT 2 1933
JAMES CAGNEY
WARNER BROS STUDIOS HOLLYWOOD CALIF
JUST WANT YOU TO KNOW GEORGE AND I THINK "FOOTLIGHT PARADE" THE LAST WORD IN SCREEN ENTERTAINMENT STOP AS A SONG AND DANCE MAN WE CAN USE YOU IN THE ACT
GEORGE OLSEN AND ETHEL SHUTTA.

Telephone Your Telegrams to Postal Telegraph

233 24
ZG NEWYORK NY 2 1933
JAS CAGNEY
THE WARNER BROTHER STUDIOS HOLLYWOOD CALIF
WHERE HAVE YOU BEEN HIDING YOUR SINGING AND DANCING ALL THESE YEARS STOP PICTURE SIMPLY MARVELOUS AND YOUR FOOT WORK BIGGEST SURPRISE IN FILMS
MORTON DOWNEY.

Postal Telegraph — THE INTERNATIONAL SYSTEM

XNA342 25
SI NEWYORK NY OCT 3 1933
JAMES CAGNEY
CARE WARNER BROS STUDIOS HOLLYWOOD CALIF
YOUR SINGING AND DANCING IN THE SHANGHAI LIL NUMBER "FOOTLIGHT PARADE" STAMPS YOU AS A REALLY GREAT ENTERTAINER STOP AM GOING TO SEE IT AGAIN
LEO REISMAN.

Telephone Your Telegrams to Postal Telegraph

AS32 13
AS NEWYORK NY 455P OCT 2 1933
JAMES CAGNEY
WARNER BROS STUDIOS HOLLYWOOD CALIF
YOUR SINGING AND DANCING WONDERFUL STOP ACCEPT MY HEARTIEST CONGRATULATIONS STOP BEST REGARDS
LITTLE JACK LITTLE.

Telephone Your Telegrams to Postal Telegraph

FI2238 51 DL
LN CHICAGO ILL 245P OCT 3 1933
JAMES CAGNEY
WARNER BROTHERS STUDIOS HOLLYWOOD CALIF
HAVE HEARD OF A SONG AND DANCE MAN BECOMING A GREAT STAR BUT HAVE NEVER BEFORE HEARD OF A GREAT STAR BECOMING A SONG AND DANCE MAN STOP YOU HAVE BROKEN ALL PRECEDENT WITH THE GRANDEST PERFORMANCE THESE SEASONED EYES HAVE EVER SEEN STOP ETHEL JOINS ME IN SENDING HEAPS OF CONGRATULATIONS
JACK DENNY.

Telephone Your Telegrams to Postal Telegraph

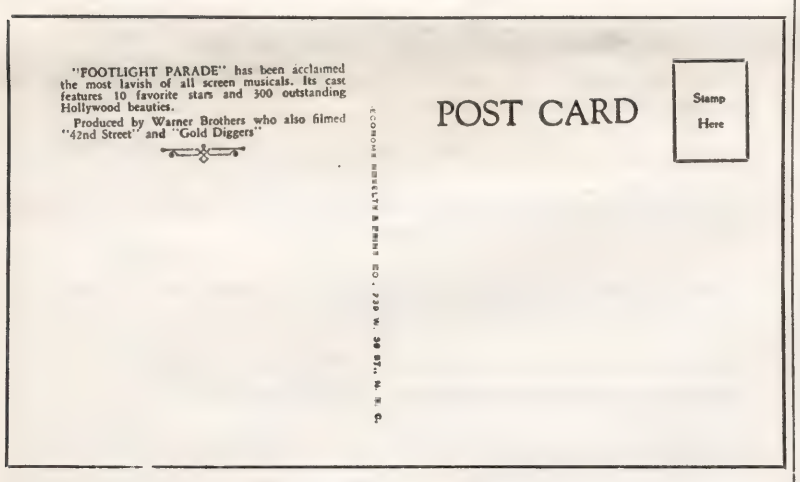
KLU324 14
FR NEWYORK NY OCT 2 1933
JAMES CAGNEY
CARE WARNER BROS STUDIOS HOLLYWOOD CALIF
IF YOU WERE A WOMAN WE WOULD MAKE YOU PART OF OUR SISTER ACT STOP YOU ARE THAT GOOD IN FOOTLIGHT PARADE STOP GOOD LUCK
CONNIE VET AND MARTHA BOSWELL.

Telephone Your Telegrams to Postal Telegraph

Special Picture Post Card Plugging "Footlight Parade"

"By a Waterfall," one of the many gorgeous spectacles seen in "Footlight Parade."

(Front)


"FOOTLIGHT PARADE" has been acclaimed the most lavish of all screen musicals. Its cast features 10 favorite stars and 300 outstanding Hollywood beauties.
Produced by Warner Brothers who also filmed "42nd Street" and "Gold Diggers"
POST CARD
Stamp Here

(Back—Reduced Size)

Here are your channels of distribution for this post card:

1. Arrange with hotels to put a supply in each room together with their regular stationery.
2. Have them prominently displayed on hotel desks and lounges.
3. Put them on counters of cigar stores, stationery stores, newsstands, post offices, etc.
4. Put them on a tray in your lobby with a card advising patrons to tell their friends what they think of "Footlight Parade."
5. Write a personal message and send the card over your list.

Be sure to stamp your playdate on the message side of the card. If preferred, playdate will be imprinted with order at $1.00 per thousand.

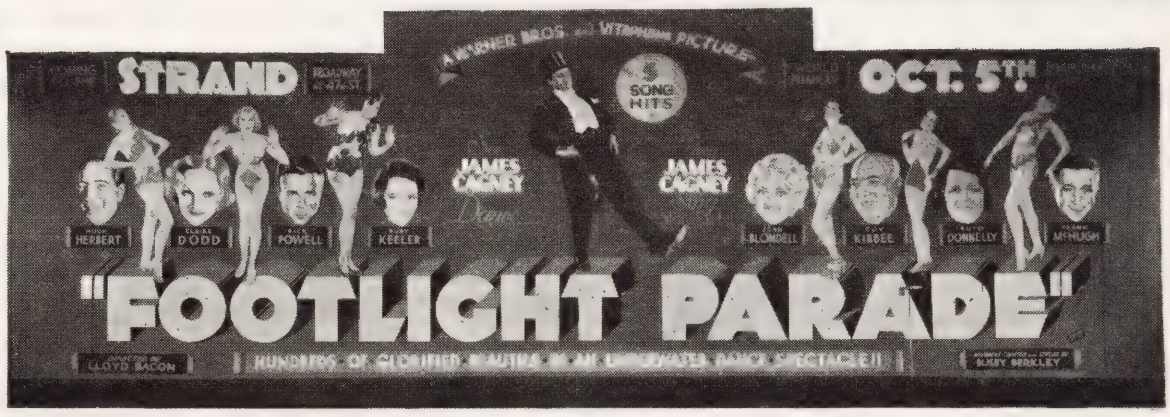
1M	**@**	**$4.00**
3M	**@**	**3.75 per M**
5M	**@**	**3.50 per M**
10M	**@**	**3.25 per M**

Order direct from:

ECONOMY NOVELTY AND PRINTING CO.
239 W. 39th Street New York City, N. Y.

At these special prices:

Sock New York Campaign For World Premiere Of "Footlight Parade" Gives Strand Record Opening



Large Barricade Used On Broadway To Hail Opening of "Footlight Parade"

For the New York opening of "Footlight Parade," the Strand put on a terrific campaign—one that you may well follow. We are giving you herewith just a few of the numerous things done to help give the Strand the biggest opening Broadway has ever seen.

1—Opening night, 100 girls in rehearsal shorts paraded up and down Broadway on bicycles bearing announcements.

2—The largest jig-saw puzzle ever built, was placed on a 90-foot billboard opposite the theatre, with three girls working day and night piecing together the puzzle. When finished the puzzle read "Footlight Parade."

Note:—You can duplicate this stunt by using both styles of the 24 sheets as the pattern for the puzzle.

3—Twenty girls dressed in chorus costume distributed the unusually fine heralds in the lobby of the theatre and on the theatre street.

4—Six girls on roller skates distributed special roto tabloids on Broadway. These tabloids carry the most striking art of the stars and beauties in the show as well as displays in most attractive fashion, several of the spectacular scenes in the picture.

5—Six powerful Army searchlights and a battery of floodlights were trained on the front of the theatre and up into the sky along Broadway.

6—Color wheels flashing in the brilliant light added to the gala color scheme of the most elaborate front ever built for the Strand. Four figures, each three feet high and animated resembling James Cagney, Joan Blondell, Ruby Keeler and Dick Powell, parade under the marquee in an endless chain. Cagney's figure is seen punching a girl, Ruby Keeler does tap dancing, Powell goes through singing motions and Blondell lifts her skirts as she does a few dance steps.

7—Five thousand one and a half sheets carrying greetings from all the principal stars were posted in conspicuous spots throughout the city and vicinity. These are so printed that they may be posted horizonally or diagonally.

8—Life-size cutouts of the stars and girls planted in department store windows and other Warner Theatres in New York.

9—500 tack cards posted on news-stands on movie fan magazine tie-up.

10—Enlargements of congratulatory wires from leading stars of stage, screen and radio displayed in Postal Telegraph windows.

11—150 general window tie-ups in stores on Broadway and vicinity. Poster accessories used in these displays.

12—Tie-ups with music stores, record dealers and radio stations to plug song hits in "Footlight Parade." Numbers featured by leading radio stars and orchestras on major radio hours.

Corset Tie-Up With Department Stores

The Strand Theatre has arranged a tie-up with the DIANA Co., of New York, for added publicity on FOOTLIGHT PARADE. This company has national distribution for its famous line of DIANA Corsets. The leading department store of your city carries them and will cooperate in helping to put this tie-up over in a big way.

This tie-up is built around the fact that "Gorgeous Beauties in Footlight Parade Preserve Their Forms by Wearing Diana Corsets." The manufacturer has prepared a window display with material illustrating a big fountain scene. If you don't know who handles Diana Corsets in your town, wire the agency and they will advise you immediately. See to it that the dealers are supplied with 8 x 10's of the girls to complete their display.

Here are the details of the tie-up:

One or more elaborate window displays—tying up pictures with corsets.

Local dealer ads that will break in the newspapers simultaneously with your campaign on the picture.

Distribution of folders by dealers (folders contain good breaks for the picture).

Demonstration with live models in stores.

Publicity campaign released by the Advertising Agency of Diana Corsets.

As soon as your playdate is set, get in touch with the Advertising Agency for Diana Corsets, whose name and address you will find below.

R. H. Macy & Co., used an elaborate window of this tie-up, using several of the 70-inch colored cut-outs of the girls as a background. They also used additional enlargements of the fountain and waterfall scenes in the Macy's Corset Department. The girl modeled the corsets against another elaborate display.

For further details on this tie-up wire immediately to
HARRISON GARNER & ROTHSCHILD, INC.
145 West 45th Street, New York City
or
THE DIANA CORSET CO.
1 East 33rd Street, New York City

FOOTLIGHTS FOR STORE WINDOWS

Tie up with every merchant possible in the following stunt. Across base of window place a light trough, suggestive of footlights. In transparent letters spell out "FOOTLIGHT PARADE" one letter back of each light. In the window itself, among the specials the merchant wishes to display, plant the gay, colored cutouts of the scantily-clad beauties in the show, and other suitable accessories shown in this press book.

Flash! . . . Special Wire

Henry Needles, district manager of Warner Bros. Theatres in Hartford and Joe McCarthy, manager of the Strand Theatre wires Warner Bros. headquarters of the following tie-up:

"ON MONDAY NIGHT, OCT. 2ND, 9:30, STATION WTIC BIGGEST RADIO STATION IN NEW ENGLAND CONDUCTED ONE HOUR BROADCAST ON "FOOTLIGHT PARADE" USING ALL THE MUSICAL NUMBERS AND ACCOUNT OF THE HIGHLIGHTS OF THE PICTURE. TRAVELERS INSURANCE COMPANY, THE SPONSORS OF THE RADIO HOUR EMPLOYED THIRTY (30) MUSICIANS AND A NUMBER OF SOLO ARTISTS."

That's doing things in big league style! All you have to do is follow through and carry out the same tie-up in your city.

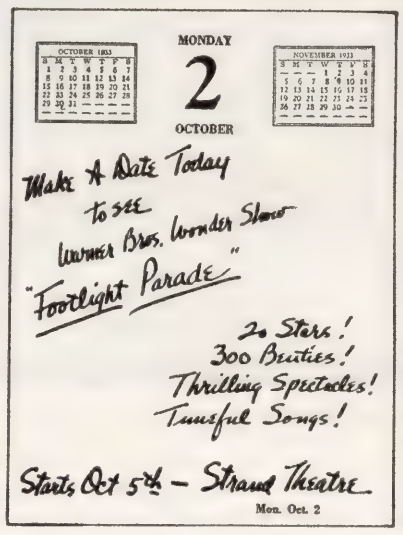
Exploitation Ideas

USE MEMO PADS TO PLUG OPENING DATE

Here is a good way to remind everybody about your opening date of "Footlight Parade." The cut at right shows a miniature reproduction of a calendar page size 6½ x 5 inches. Imprint these with copy as shown on the cut.

Distribute these calendar memos singly or in sets of 6, 10, 12, according to the number of days in advance of your opening date.

Hand them out in office buildings. The reversed side can be used by cooperating dealers using them as package inserts.



Find Girl Measuring Like "Footlight Parade" Venus

Elsewhere in this book, there is a publicity story in which Busby Berkeley, dance director of "Footlight Parade," lists his requirements for the "Footlight Parade Venus." This gives an excellent idea to conduct a contest in the lobby of your theatre with a view to finding the girl in your town who corresponds most closely to the measurements of the "Footlight Parade Venus." These measurements are contained in the special publicity story below to announce the contest.

Erect a board showing a silhouette figure of a girl corresponding in all parts to the dimensions specified. Draw lines off to the side where the correct dimensions are listed, (i.e. Neck—12½).

There are two ways to conduct this contest: First, plant the accompanying publicity story in your local newspaper along with coupon which the contestants can fill out and return to the theatre. On the coupon provide spaces for participants to fill in their dimensions to be compared with the sizes of the modern "Venus." From those sent in, the ten or twenty girls who come closest to the ideal dimensions are asked to report to your theatre for final tryouts on a designated night. In the finals, the girls appear in person to be silhouetted against the figure. The girl who comes closest, wins the prize.

Tie up with your local merchants to secure prizes. Display the prizes in the lobby near the announcement of the stunt. Gowns, hats, and cosmetics will all make attractive prizes.

The alternate way to conduct the contest is to have the women patrons in the lobby stand on the platform containing the silhouetted figure, for personal comparisons. It is wise to have a woman attendant to measure contestants in order to instill confidence in the candidates. Give prizes or souvenirs to the women who measure up to the dimensions of the "Footlight Parade Venus."

(Publicity Story)

Can You Aid The Strand In Search for American Venus?

Are You the Girl Who Fits the Measurements of The Ideal Form on Exhibition in Strand Lobby?

Busby Berkeley, the creator of the dance ensembles in "42nd Street," "Gold Diggers of 1933," and "Footlight Parade," is faced with quite a problem. He has carefully taken the measurements of his most beautiful chorus girls, in an effort to determine the specifications of the modern girl who will be the "American Venus." Some girls answer the ideal in one way; other girls in another way; but no one fits the composite "Venus" exactly.

To any girl who can fit these measurements, a glorious career is opened. Of course her facial features and her personality must correspond with her figure—and if they do, the stage and screen are waiting for her.

Here are the measurements:

Height	5′ 4″	Waist	24½ in.
Weight	112½ lbs.	Hips	36 in.
Neck	12½ in.	Thigh	19 in.
Up. Arm	9½ in.	Calf	12½ in.
Wrist	5½ in.	Ankle	7½ in.
Bust	33½ in.	Shoe	Size 5

How close do you come to these dimensions? If you resemble them, perhaps the path to fame and fortune beckons you. The Strand Theatre whose current presentation, "Footlight Parade," is chock-full of beautiful girls, is ready to test you in comparison to the "Modern Venus."

A figure has been erected in the lobby corresponding to the ideal measurements. The manager is anxious to have you compare yourself with the figure of the "Modern Venus." Just fill out the coupon below with your measurements and mail it to the Manager of the Strand Theatre. If you are among the closest to Mr. Berkeley's figures, you will be notified to appear for the final contest at the Strand Theatre. Perhaps a glamorous career awaits you. Don't miss Opportunity's knock!

DISPLAYS IN BEAUTY SHOPS

At your exchange you will find stills of Ruby Keeler, first as the prim and bespectacled secretary, then as the glittering dancer—thus evidencing the amazing transformation that beauticians can make, by the use of cosmetics, proper make-up, and hair treatment. These stills should be mounted opposite to each other on a card for window display on the lines of the "Before And After" idea, including your theatre name and the playdates. It will be a great attention-getter for the beauty shop and serve as an added plug for the picture.

Another splendid idea is to have a demonstrator from the beauty shop in your lobby, making up women patrons. Some beauty shops will no doubt be glad to offer samples of their cosmetics, same to be wrapped in a herald descriptive of the beauties in "Footlight Parade" and the beauty of proper care of hair and skin.

BIKE RIDERS FOR STREET BALLYHOO

The stars and show-girls in "Footlight Parade" are responsible for reviving two old fads—bicycle riding and roller-skating. That's your tip to follow thru and carry on the fad in your town.

Organize the "FOOTLIGHT PARADE" BICYCLE or SKATER'S CLUB among the young men and young women with the ultimate purpose of coming to your theatre on bicycle and roller skates on the opening day of "FOOTLIGHT PARADE."

It will make a great street ballyhoo for the picture and attract a lot of attention in any street parade or pageant you use on the opening day of the picture.

Enlist the cooperation of department stores and other dealers who sell this line of merchandise to use advertising space to popularize the new fad.

HAVE COLLEGES PICK BEAUTIES

With high schools and colleges in full swing, another spot is open for getting in a strong plug for "Footlight Parade" before a desirable audience.

Sell high schools and college social chairmen the idea of holding a beauty contest during a prominent dance or prom, to select the "Footlight Parade Beauty." Award a loving cup to the most beautiful girl attending the affair.

This stunt will put over the picture in a desirable spot and furnish another medium for the distribution of "Footlight Parade" heralds and novelties.

CONTEST FOR NEWSPAPERS

Tie-up with local paper to present the following contest. Offer guest tickets to a given number of persons who send in the best 100-word letter answering either of the following questions:

1. Who plays the greatest role in "Footlight Parade"?
2. Why is "Footlight Parade" a bigger picture than either "42nd Street" or "Gold Diggers of 1933"?

This contest is especially good as a follow-up, to be used during the run of the picture.

Oh, Those Displays!

Snappy Lines, Catchy Copy, Good With Still Displays

Here are a number of smart snappy dialogue lines and equally effective descriptive phrases and catch-lines for "Footlight Parade," to go along with suitable stills for lobby, window and store displays.

The action scenes and portrait studies corresponding to the dialogue and catch-lines, are included in the regular set of stills available at your local exchange.

Use the dialogue copy and photos in your lobby and on your theatre front. Great effect is obtained when the stills are enlarged and the dialogue lines are placed close to them.

JOAN BLONDELL:

"Life is just an apple pie . . . without any apples. It's all crust."
(Still No. 55)

JIMMY CAGNEY:

"Singers never quit. They just hang on until somebody shoots 'em."
(Still No. 24)

RUTH DONNELLY:

"Just make believe he's a relative and give him the job."
(Still No. 149)

CLAIRE DODD:

"I'm just smart enough to sue for breach of promise and attach everything but your garters."
(Still No. 46)

HUGH HERBERT:

"Very, very nice. But they'll censor it in 49 states."
(Still No. 32)

JIMMY CAGNEY:

"I'm going to shut this place up like a fortress. Nobody gets in or out, and nobody is going to steal this idea."
(Still No. 105)

DICK POWELL:

"I'm tired of singing the 'Battle Cry of Freedom,' come on down to the preacher with me, baby."
Still No. 141)

GUY KIBBEE:

"And any other time you want to put 2 and 2 together and make ten, it's O.K. with me."
(Still No. 17)

The spectacular water fantasy from "Footlight Parade" featuring the beautiful "By A Waterfall" number.
(Still No. 57)

One more beautiful than the other—these pulchritudinous cuties from "Footlight Parade."
(Still No. 226)

Just a gleaming instance of beauty from "Footlight Parade"—they beam and shine with loveliness.
(Still No. 228)

A few samples of the 300 beauties—join the "Footlight Parade."
(Still No. 226)

Jimmy Cagney shuffles his feet—Hollywood's bad bad boy turns to song and dance in "Footlight Parade."
(Still No. 265)

Screen sweethearts again . . . Lovely Ruby Keeler and boyish Dick Powell click in "Footlight Parade."
(Still No. 165)

Rejurenate yourself at the human fountain—another of the scintillating scenic spectacles from "Footlight Parade."
(Still No. 66)

Loveliness and charm personified! . . . you get your money's worth in "Footlight Parade."
(Still No. A45)

Another of the "knock-outs" from "Footlight Parade."
(Still No. A62)

There's plenty more of 'em in "Footlight Parade."
(Still No. A67)

She's marching along with the hundreds of other gorgeous girls in "Footlight Parade."
(Still No. A179)

Take it or leaf it—she's one of the many beauties in "Footlight Parade."
(Still No. A242)

Not a model—but a living example of the beauties in "Footlight Parade."
(Still No. A275)

Get Flashy Opening With Colorful Street Pageant

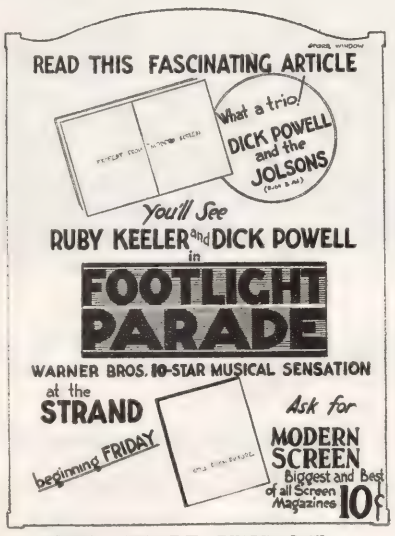
The many gorgeous costumes worn by the stars and chorines in "Footlight Parade" lend themselves to this idea of staging a Mardi Gras type of street pageant to herald the picture on its opening day.

Send out a broadside to all social clubs and make announcements over the radio, from your stage and in the newspapers to the effect that the local merchants (mention names) are offering a group of prizes to the persons wearing the most attractive and original costumes in the pageant. Make the prizes as valuable as possible, in order to insure a large sized turnout.

The costumes need not match the ones used in the picture, but should be elaborate and attractive. You should be able to get loads of attention to your theatre and the picture's gala opening by stressing this stunt in every piece of publicity that goes out of your office. Also, be sure that the newspapers cover the pageant for news pictures.

Exploitation Ideas

7 National Chain Stores Offer Costless Window Displays in Magazine Tie-up!



FOR STORE WINDOW

FOR THEATRE LOBBY

FOR NEWSSTANDS

WINDOW TIE-UP

Detailed arrangements have been completed with 1773 KRESGE, KRESS, W. T. GRANT, McLELLAN, McCRORY, MURPHY, and GRAND-SILVERS stores for a cooperative display on "Footlight Parade."

The December issue of *Modern Screen Magazine*, on sale November 1st, carries an interesting story on Dick Powell and the Jolsons. Managers of all stores in the agreement have been advised to cooperate to the fullest extent on any idea which would result in mutual benefit. The accompanying suggestion for a window poster shows one method of store tie-up for which you give the store a card in your lobby.

NEWSSTAND TIE-UP

The November issue of *Screen Romances Magazine* on sale October 1st, carries a complete fictionization of the story of "Footlight Parade" which you can reprint in full if you credit the magazine with the line: Reprinted with permission of *Screen Romances Magazine.*

The local distributor of this magazine, immediately on notification by you, will arrange for an elaborate newsstand display identical with the one shown in the photograph above. In the tie-up on "Gold Diggers," 250 choice newsstands in New York displayed an 11 x 14 card in 2 colors which were supplied by the Strand. This tie-up was duplicated throughout the country. The same display in hotel and corner stands can be yours if you inform your local *Screen Romances* distributor. He will do all the placing after you supply the cards.

Copies of either articles will be supplied by store distributor on request. Additional information, if not available locally, will be given immediate attention by: Miss Pearl Honig, Circulation Department, Dell Publications, 100 Fifth Avenue, New York City.

GREAT RUN ON POSTERS--ACCESSORIES

Newark ordered 100,000 Pictorial Tabloids and 50,000 heralds!

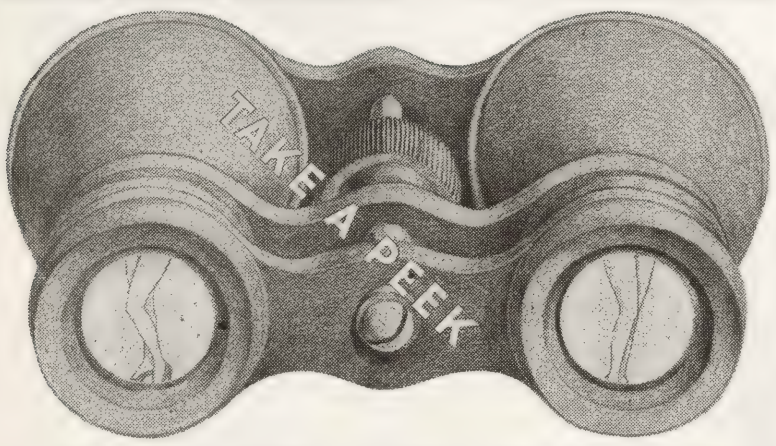
Pittsburgh demands rush on 70,000 heralds!

Philadelphia, Cleveland and New Haven triple regular order for posters!

Lobby Cutouts in great demand from exhibitors everywhere!

GET YOUR ORDER IN EARLY!

Opera Glass Novelty Is Swell Teaser Throwaway



This novelty has everything! It serves as teaser, plays up the star and spectacle angles. It is die cut in the shape of opera glasses. Through the opening left for the lens, two pairs of shapely legs, are shown as illustrated above. Printed in blue on the inside, the glasses open on the side into 12 inches long by 4 inches deep. Inside there is a swell plug for "Footlight Parade," pictures of the stars and of some of the girls. The back is reserved for theater imprint. Price $4.00 for 500; $5.00 for 1,000; $4.75 per M for 3,000; $4.50 per M for 5,000; $4.25 per M for 10,000; $4.00 per M for 25,000.

Order directly from

ECONOMY NOVELTY & PRINTING CO.

239 WEST 39th STREET NEW YORK CITY

Colortone Effect

A special colortone effect has been created for "Footlight Parade," one which has never been equalled with any other picture. By a special pro-

cess, the waterfall scene has been recreated for this slide to give the effect of running water. By using both slides together in the machine, you effect the waterfall illusion on your screen.

The top illustration shows the scene with the white representing the water which has been opaqued out. The lower illustration when superimposed will make the waterfall effect.

This colortone slide should be used in advance of the main title. It will fill the full length and width of the proscenium arch. Highly colored in two sizes, it will fit any standard equipment, and add depth and color to your presentation .

4x5—Colored positive only.....$2.00
—Set (positive and negative) 3.00

3¼x4—Colored positive only..... 1.50
—Set (positive and negative) 2.25

Order by Number N-643

Be sure to specify and include remittance with order to avoid parcel post and C.O.D. charges.

NATIONAL STUDIOS, Inc.
226 W. 56th St., New York City

Oh, Those Displays!

Gas Stations Fine Bets for 24 Sheet Girl Cutouts

Gas stations present a corking bet for publicizing your show. Tie-up with them in front of the stations, to use a couple of cut-outs made from the 24 sheet, which shows eight of the chorus girls and nine star heads. Point out to each station owner, that these beautiful gals and the stars will attract a whale of a lot of attention. Copy along the following lines, will help the gas station and also your show:

"Load Up On Gas So You Can Keep Up With 'FOOTLIGHT PARADE' It's Fast and Furious Fun . . . At the STRAND."

For this same tie-up, suggest to the gas stations, if they happen to be controlled by the one organization, that you will hand out their circulars with your heralds to your patrons, if they will supply them to you. Get them to use the line, "When Going to See 'Footlight Parade,' the super musical picture of all time, be sure to stop at one of our stations for gas and oil."

A tie-up with gas stations is bound to give you miles and miles of coverage in addition to your own posting campaign.

List Of Local Beauties In "Footlight Parade"

Here's a list that carries the names of 35 beauties in "Footlight Parade" who earned contracts and represent every part of the country.

In this list there may be some local girl from your city. This is an excellent publicity angle with which to crash the front pages of the local newspapers with a picture and a special story on the girl.

Get a line on the item suitable for this idea from the story in the current publicity section captioned:

CHORUS BEAUTIES IN "FOOTLIGHT PARADE" WIN CHANCE TO STAR. This caption should be changed to read: LOCAL BEAUTY IN "FOOTLIGHT PARADE" WINS CHANCE TO STAR.

Photographs of the local girls may be obtained by writing direct to the Still Department, Warner Bros. Pictures, 321 West 44th Street, New York City.

Also play up this local angle strongly in your advance and front lobby displays.

Avid Adaire	Chicago, Ill.	Pat Farnum	Mansfield, Ohio
Muriel Gordon	Dallas, Texas	Gloria Fayth	Hollywood, Calif.
Vician Wilson	Lansing, Michigan	June Glory	Columbus, Ohio
Donna Roberts	Los Angeles, Calif.	Peggy Graves	Denver, Colo.
Eleanor Bayley	Atchinson, Kansas.	Amo Ingraham	New York City
Margaret Carthew	W. Palm Beach, Fla.	Donna LaBarr	Los Angeles, Calif.
Azalie Cecil	Fairview, Oklahoma	Adele Lacy	Minneapolis,, Minn.
Mildred Clare	Kansas City, Miss.	Lois Lindsay	Gulfport, Miss.
Mary Dees	Birmingham, Ala.	Nancy Lyon	Los Angeles, Calif.
Shirley Densted	San Diego, Calif.	Mae Madison	Budapest, Hungary.
Dorothy DeWitt	Columbia, So. Carolina.	Marion Murray	St. Petersburg, Fla.
Mary Bowden	Chicago, Ill.	Nanay Nash	San Antonio, Texas
Monica Bannister	Portland, Ore.	Pluma Noisom	Detroit, Mich.
Virginia Dabney	Atlanta, Ga.	Dorothy O'Connell	Boston, Mass.
Hazel Craven	New York City	Sue Rainey	Dallas, Texas
Mildred Dixon	Kansas City, Miss.	Rosalie Roy	Waco, Texas
June Earle	Reading, Penn.	Bee Stevens	San Antonio, Tex.
		Victoria Vinton	New York City

Millions of Fans Already Sold Thru

"Footlight Parade," has already been given the greatest national build-up in Fan Magazines ever accorded a picture. Cover after cover, page after page, dealing with the stars, the beauties and the scenes in the picture, have whetted the appetites of the motion picture public. Millions of red hot fans are eagerly waiting for your play date.

Big Publicity Campaign in Fan Mags

Use this layout in your lobby. With this explanatory copy removed, and your own punch copy substituted, it will make a fine flash. Elsewhere in this Merchandising Plan, you will find detailed information regarding tie-ups of the fans magazines with newsstands, chain and department stores.

The Smart Screen Magazine
SCREENLAND
November
MOVIE CLASSIC
OCTOBER
PARADING BY PAIRS ALONG BROADWAY
What happens twice will happen thrice, 'tis said. So, having made two big musical hits with "42nd Street" and "Gold-Diggers of 1933" — both about show life — Warners are now bringing forth a third: "Footlight Parade." Heading it are James Cagney and Joan Blondell (above, left), that erstwhile scrappy team, who both started out as Broadway dancers. Dick Powell, having kayoed pneumonia, is romancing once more with Ruby Keeler (left). Guy Kibbee, twice a Broadway "angel," is finding life paradisiacal anew with Lynn Browning (above, right). Hugh Herbert finds that Claire ("Follies") Dodd's family tree has developed a shapely limb or two (right). And all the light-footed paraders are as footlight hearted as the four who are standing at "parade rest" here
AZZLE
"Footlight Parade," the latest Warner musical, promises once more to satisfy the new demand for spectacular girl and-music shows
movie MIRROR

Exploitation Ideas

SIX BIG NOVELTIES

FLASH HANGERS FOR DOORS AND AUTOS

THEATRE IMPRINT

Printed in royal blue on white, size 10" deep by 5¾" wide, these hangers will get a load of attention when hung from doorknobs.

Prices include imprinting of theatre name and playdate:

1M	@ $5.00		5M	@ $4.25	per M
3M	@ 4.50	per M	10M	@ 4.00	per M

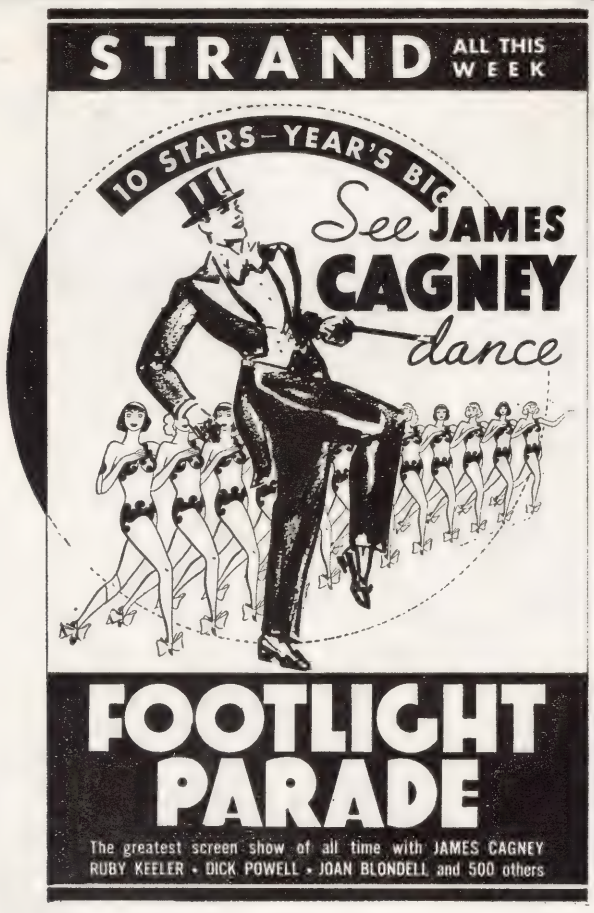
This accessory is also available for hanging on parked automobiles. Size is same as shown in sketch above and prices $1.00 less than doorknob hangers, in all quantities.

Order direct from:

EXPLOITATION PRINTERS

20 WEST 22nd STREET • **NEW YORK CITY**

Cagney Dancing Novelty


STRAND
ALL THIS WEEK
10 STARS—YEAR'S BIG
See JAMES CAGNEY dance
FOOTLIGHT PARADE
The greatest screen show of all time with JAMES CAGNEY
RUBY KEELER • DICK POWELL • JOAN BLONDELL and 500 others

Here's a pip of a novelty to tell the town about Jimmy Cagney singing and dancing! Disc on side of card is rotated, making Cagney's leg turn in a dancing motion. At the same time, the message in opening at top of card rotates with strong copy plugging the whole show. Novelty is in red and blue, size 3½" x 5½" and made of strong cardboard and shipped to you completely assembled and ready for distribution.

Prices include imprinting of theatre name and date.

10,000	$11.75	per M	3,000	$12.25	per M
5,000	12.00	per M	1,000	12.50	
500	7.50				

Order direct from the manufacturer:

ECONOMY NOVELTY & PRINTING CO.

239 West 39th Street **New York, N. Y.**

Colored Balloons With Ad and Imprint

One of the stunts that drew loads of attention in the New York opening of this picture was the releasing of balloons from the front. The same balloons are available to you in a full assortment of brilliant colors. A large display ad, as shown in sketch above, covers one side of the balloon with reverse side left blank for your theatre name and date. Here's how to make the balloon an impressive addition to your campaign.

(a) Release them at your premiere with passes attached to a few.

(b) Have girls carry them on your ballyhoo float and distribute them at vantage points.

(c) Give them out at matinees.

(d) Let them fly from marquee.

Balloons expand to a large size and take five pounds of air pressure.

Price — including imprint — $10.75 per thousand.

Order directly from:

TOY BALLOONS, INC.

202 E. 38th St., New York City

PACKAGE INSERT

One of the 300 most beautiful girls in the world seen in "Footlight Parade."

Here's an item that will get every merchant in town plugging your show. Printed on colored stock 4½" x 11" it makes an effective broadside for insertion in packages. In addition to the copy shown on the front, the back carries a large ad on the show in which your copy will be inserted.

Prices with imprinting:

50,000	$1.75 per M
25,000	2.00 per M
10,000	2.25 per M
5,000	2.50 per M
3,000	2.75 per M
1,000	3.00

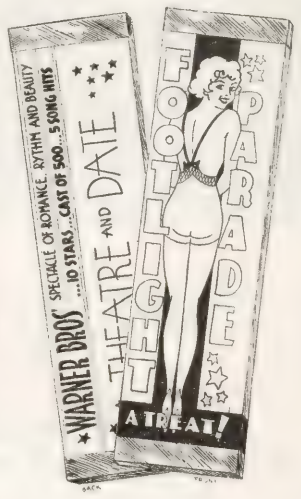
Order direct from:

ECONOMY NOVELTY & PTG. CO.

239 W. 39th St., New York, N. Y.

"Footlight" Chewing Gum Great Advertising Giveaway

Here's an ad you KNOW will be seen and appreciated. It's a standard sized slice of chewing gum, of excellent quality, with the wrapper carrying a strong ad on the picture. The chocolate "gold piece" used on "Gold Diggers" is proof of the success of this type of novelty. Distribution of the gum can be tied in with almost every type of street stunt including ballyhoos, parade and regular usher distribution at theatre, box-office or on the street. If you have a group of girls spelling out your title idea outlined elsewhere in this section the chewing gum giveaway will add interest to the stunt. They can also be distributed on your opening and over your mailing list with a note to the effect: "A treat from the management — "Footlight Parade" and this chewing gum." Further uses for this idea can be adapted to local situations.



SPECIAL PRICES FOR THIS PICTURE!

Quantity	Price per M	Total
1,000	$4.35	$ 4.35
2,000	4.10	8.20
3,000	4.00	12.00
4,000	3.75	15.00
5,000	3.50	17.50
10,000	3.35	33.50
25,000	3.15	78.75
50,000	3.00	150.00

Shipping charges prepaid if check accompanies orders— otherwise goods will be shipped C. O. D. and carrying charges paid by you.

Order direct from

BUD CHEWING GUM CO.

1451 BROADWAY **NEW YORK CITY**

New "Strip-O-Graph" Game

Here's a chance to get in on the new "Strip-O-Graph" fad! After simple instructions are followed and the units on the back of the card are traced properly, the picture of Ruby Keeler, shown below, will result. Card carries a good plug for your show, is certain of being brought home and will get heaps of attention. Can be used over without limit.

FRONT **BACK**

WHO IS THIS STAR?
You loved her in "42nd Street"
You adored her in "Gold Diggers"
You'll go wild about her when you see
"FOOTLIGHT PARADE"
Warner Bros. different Musical with 10 Favorite Stars including
JAMES CAGNEY
Singing and Dancing
JOAN BLONDELL
Queen of the Gold Diggers!
RUBY KEELER
America's New Sweetheart!
DICK POWELL
What a Personality!
SEE IT AT THE STRAND BEGINNING NEXT FRIDAY
In The Meantime Have Fun with this STRIP-O-GRAPH
Everybody's Doing It!
HERE'S HOW
STRIP-O-GRAPH

RESULT

At these special prices including imprint of playdate and tissue paper:

1M to 3M	@	$6.00	per M
3M to 5M	@	5.75	per M
5M to 10M	@	5.50	per M
10M to 20M	@	5.25	per M
Over 20M	@	5.00	per M

Order the Strip-O-Graph direct from:

MEDIA ADVERTISING CORP.

438 West 37th St., New York, N. Y.

Exploitation Ideas

STYLE SHOW IN STORE WINDOW

Here is an unusual stunt which will give splendid publicity to the show, the theatre and the cooperating foot-wear dealer.

Secure a large window, on a prominent business street. The window-blinds are to be stencilled with title of picture, theatre and playdate—so that light may shine through the cut-out letters. The blind is raised above the knees of the models behind it. These should be women—wearing the latest models in hosiery or shoes.

The space back of the curtain is brilliantly lighted. The models are seen parading back and forth. The store should advertise "See the 'Footlight Parade' of latest foot-wear in Van Arsdale's window—living models!—Every Night This Week!"

CONTEST FOR ART STUDENTS

Teachers of drawing classes in both grammar and high schools are glad of any opportunity to stimulate interest in the subject among their pupils. Here's an idea that will get the schools talking about your picture with little effort on your part.

Offer complimentary tickets to the pupil in each drawing class whose lettering of the title "Footlight Parade" is the best. As models for contestants, clip two styles of lettering used in the advertising section of this merchandising plan. Lettering should be either in black-and-white or colors and final decisions should be made by a board selected by the schools and including yourself.

Another angle on this idea would be for your newspaper to run a similar contest among its readers with more elaborate awards sponsored by cooperating merchants.

POOL STORE ADS FOR FULL PAGE

Right now merchants everywhere are more anxious than ever to accept the aid of any idea which would tend to boost business.

With the load of attention your showing of "Footlight Parade" is certain to have, there should be little trouble in arranging for a double-truck co-operative ad with the leading dealers. With the catchline: "A PARADE OF BARGAINS UNEQUALLED IN HISTORY," it is easy to have a group of uniform ads on almost any product.

The added revenue it brings the newspaper should be eager to take advantage of this excellent means of selling extra space.

It is essential that your ad have the most prominent display. Carry the idea further by arranging window tie-ups with all merchants who have taken ad space with you.

TIE-UP STARS' NAMES IN EATING PLACES

Good for much effective publicity, the idea of getting sandwich shops, ice cream parlors, tea rooms and other similar types of stores to feature "Footlight Parade" food specials, should not be passed up in exploiting this musical.

Many names for ice cream dishes, drinks, candy packages, are possible from which the picture can derive maximum practical advertising. The copy below clearly illustrates the idea.

Start this working in advance of your showing of "Footlight Parade." Spot the same copy on the menus of eating establishments and hotels.

Here is suggested copy:

Try the
"RUBY KEELER KANDY SPECIAL"
Suggested by
Ruby Keeler, one of the 4 great stars in Warner Bros. greatest musical
'FOOTLIGHT PARADE'
STRAND . . . . . COMING!

A rare treat!
"JOAN BLONDELL DELIGHT"
favorite drink of one of the great stars in Warner Bros. greatest musical
'FOOTLIGHT PARADE'
STRAND . . . . . COMING!

Have you tried it?
"HONEYMOON SPECIAL"
inspired by
the sparkling "Honeymoon Hotel" number in Warner Bros. greatest musical
'FOOTLIGHT PARADE'
4 great stars-350 girls
STRAND . . . . . NOW!

"SHANGHAI LIL" SURPRISE
A New Sundae—Try it!
A New Thrill—See it!
—in—
'FOOTLIGHT PARADE'
NOW . . . . . STRAND!

He's a Knockout!
"JAMES CAGNEY SUNDAE"
A great treat for your palate suggested by James Cagney, star in Warner Bros. musical treat
'FOOTLIGHT PARADE'
AT THE STRAND . . . . NOW!

Dow's Sparkling Ginger Ale Special!
As Refreshing As the Waterfall Spectacle
—in—
'FOOTLIGHT PARADE'
NOW . . . . . STRAND!

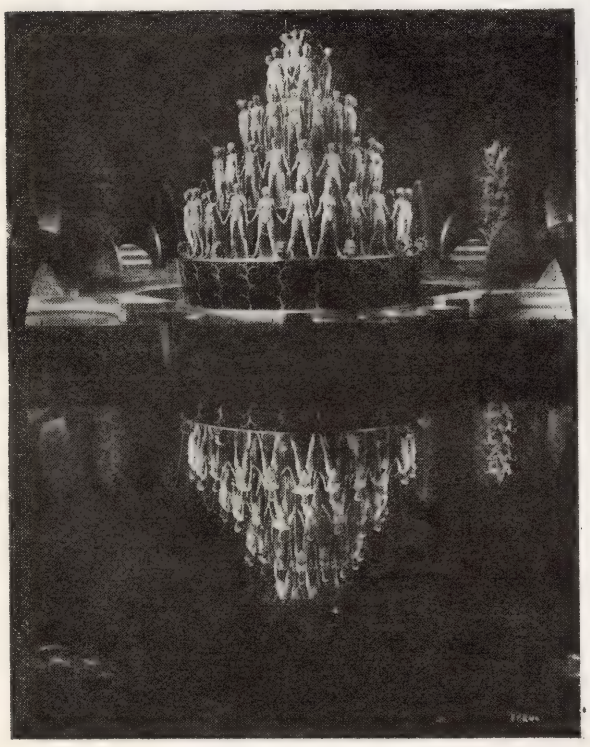
COLORED LOBBY BLOW-UPS

FP 500

FP 502

This scene is recommended as particularly effective in black-and-white.

FP 501



FP 503

FP 504

These beautiful colored 28 by 42 enlargements aid your advance or current lobby displays. Priced individually at $3.50 each. Also available in black-and-white at $2.50 each. Because of the fact that five blow-ups are being prepared on this picture, please order by number, directly from:

PHOTOCOLOR STUDIOS

220 West 42nd Street **All prices quoted f.o.b. New York** **New York City**

Colored Novelty Caps

SKULL CAP

These caps are available in assorted colors. For use by ushers and staff, newsboys, parades, ballys, vendors at ball parks, etc. playdates prominently imprinted on opposite side.

OVERSEAS CAP

SPECIALLY PRICED FOR THIS TIE-UP!

SKULL CAP			OVERSEAS CAP		
100	@ $	.08½ ea.	100	@ $	.11½ ea.
500	@	.08 ea.	500	@	.11 ea.
1000 or over	@	.07 ea.	1000 or over	@	.10 ea.

PRICES INCLUDE IMPRINTING.

Order directly from:
METRO FLAG-BANNER CO.
1178 Broadway **New York, N. Y.**

BE SURE TO SEE SPECIAL INSERT FOR THE NEWEST IDEA IN HERALDS . . . . .

Exploitation Ideas

Get Taxis And Autos To Carry This Tire Cover

The tire cover illustrated above to advertise "Footlight Parade" is an eye-filling four-color job, done in a special weather-proof Colorgravure process on patent leather finish stock.

The title is lettered in bright yellow, outlined in black against a red gackground. The girl is done in flesh tint; the black balloons carry yellow lettering. Headdress and costume on the figure is in black, highlighted in yellow and red. The balance of the lettering is also in yellow, contrasting in fine style agaiust the red background.

The tire cover carries your message all over town and thru the outermost districts of your town, thus reaching hundreds of prospective patrons which otherwise would have been missed by your advertising.

Rickshaw Street Bally Gives You Swell Stunt

Here is a clever street ballyhoo stunt which will stop traffic and have everybody watching it. In the "Shanghai Lil" number of "Footlight Parade," the sensational number in which Jimmy Cagney sings and dances, he is seen in the rickshaw illustrated above.

This is an easily constructed ballyhoo. All you have to do is to get an old buggy somewhere around your town, one of the light, easily-drawn vehicles, and obtain the services of a couple of pretty girls to draw it. Make them up as Chinese maids, scantily dressed, with big hats on their heads as shown in the picture above.

Tie a couple of banners onto the rickshaw, to advertise the picture. The streamers should read, "HELP JIMMY CAGNEY FIND HIS 'SHANGHAI LIL' AND BRING HER TO THE STRAND!" A "Footlight Parade" banner tacked on the deck of the rickshaw will give the tip-off to the teaser angle of the display.

A display of this order does not run into much expense, and will create a world of comment. You'll find it well worth-while!

BE SURE TO CAPITALIZE ON THE GREATEST LINE OF POSTERS, CUTOUTS, HERALDS, NOVELTIES AND OTHER EXPLOITATION-AIDS EVER MADE FOR ONE PICTURE!

NOTE TO EXHIBITOR: Use this publicity story to announce your holdover engagement.

Strand Will Hold "Footlight Parade"

Owing to the tremendous demand, (name) manager of the Strand Theatre, has obtained permission from Warner Bros. to hold their wonder-show, "Footlight Parade," for an extended run. The picture broke all house records during the past week, but so many people have been unable to get in to see the picture because of the crowds at each performance that the Strand has been forced to hold over the Warner musical hit for at least another week.

The picture has taken (name of town) by storm. Crowds have besieged the Strand since the opening day. Many have seen the picture two or three times, and become more enthused with each showing.

"Footlight Parade," successor to "42nd Street" and "Gold Diggers of 1933," tops the other two in every way. A cast headed by Jimmy Cagney, Ruby Keeler, Dick Powell, and Joan Blondell, keep the story moving every minute. Hundred of beautiful girls performing intricate chorus routines under water create a never-to-be-forgotten spectacle.

TELL STUDIOS OF NEW DANCES

The special attention of all dancing schools should be called to the elaborate and unique dance effects to be seen in "Footlight Parade." Busby Berkeley, rirector of the dances, is considered the master in ultra-modern terpsichorl and it is to the advantage of students of the dance to see his latest creations. A brief letter mentioning these facts is certain to draw added interest your way.

Oh, Those Cutouts!

PICTORIAL TABLOID FLASHES BIG FEATURES OF "FOOTLIGHT PARADE"

FOOTLIGHT PARADE
· PICTORIAL REVIEW ·
STRIKE UP THE BAND . . .
EYES FRONT ON "FOOTLIGHT PARADE"
The new show packed with 1000 surprises and sensations — Hundreds of Hollywood beauties — 20 headline stars! It's the greatest of all musical shows . . . loaded with breath-taking spectacles . . . even surpassing the wonders of "42nd Street" and "Gold Diggers of 1933". Warner Bros. deliver the greatest picture ever conceived! . . . . . ARE YOU WATCHING?
JAMES CAGNEY AND RUBY KEELER in the "Shanghai Lil" number, the big surprise in which Jimmy sings and dances. Who wouldn't, with a partner like Ruby.
PAGEANT OF BEAUTY—Gorgeous girls in crystal waters, the artistry of loveliness make the "By a Waterfall" number one of unforgettable beauty.
DESIGN FOR LOVING—Ruby Keeler and Dick Powell in one of the beautiful settings which serves as Dick's inspiration to sing "By A Waterfall I'll Be Calling You-oo-oo"

A splendid piece of advertising material which will hold readers' interest is contained in the rotogravure tabloid, the front page of which appears above, reproduced in miniature size. See the full sized sample copy inserted in this merchandising plan. Printed in rotogravure brown ink, the page size is 11"x14"; four pages of interesting photographs and captions on the highlights of "Footlight Parade."

The back page carries an excellent layout of the stars' pictures and lists the spectacular scenes and song hits. Plenty of space is provided for theatre imprint.

Distribute these in barber shops and beauty parlors, news-stands, libraries, apartment houses, door to door—and insert as special supplement in your local newspaper.

Price includes theatre name and playdate imprint:

Not less than 5M	**$8.50 per M**	**flat**
In 10M lots	**7.75 per M**	**"**
In 15M lots	**7.50 per M**	**"**
In 20M lots	**7.25 per M**	**"**

Order direct from:

BAKER PRESS, INC.

460 West 34th St. **Prices F.O.B. N. Y. City** **New York, N. Y.**

Exploitation Ideas

Novel New Bottle Opener Will Please Your Patrons

The bottle opener is a novelty number which is sure to attract much favorable comment and attention, not alone for its beauty and grace, but also for its intensely practical nature. With the return of beer and the impending repeal of the 18th amendment, this Cap Remover will be in great demand in every home in the country.

This model is a shapely, youthful-looking girl's leg, four inches long Through the middle of the garter there is a hole which allows the opener to be hung up.

This novelty is bound to be tremendously popular with your patrons. It is priced as follows:

500	$10.50	5000	$13.50 per M
1000	15.50	7500	12.50 per M
2500	14.50 per M	10 to 25000	11.50 per M

These prices include only one-side imprinting. For two sides (i.e. theatre name and playdates) add $1.00 per M., for not more than three line imprint.

Terms: 2% ten days; net thirty days; FOB Newark, N. J. or on C.O.D. terms.

***Order directly from:* J. L. SOMMER MFG. Co., Phil C. Bolms and A. G. Bolms, Special Rep. 354 Fourth Avenue, Suite 1620, N. Y. C.**

Use Chain Letter as Direct Means to Bolster Business

The chain letter idea can be worked into an interesting and worthwhile direct advertising campaign in advance of your opening of "Footlight Parade."

It can also be used during the run of the picture to bolster up business, and as a stimulating personal contact aid in making for a favorable reception of the film.

Use your mailing list, and have each member of your personnel as well as others you know, send out ten copies of the letter to ten different people, who in turn are asked to do the same and so on. Here is suggested copy for such a letter:

Hello Pal:

I just got some swell news and I'm passing it on to you! A big parade is coming to town—the "Footlight Parade" at the Strand Theatre. It's the biggest yet—and has many surprises! For instance, Jimmy Cagney sings and dances!—Paired with Joan Blondell—I hear they're a panic! Also Ruby Keeler and Dick Powell, the screen's newest sweethearts, and others like Guy Kibbee, Ruth Donnelly, and Frank McHugh surely make an impressive bunch of entertainers.

And such girls! . . . beauties! . . . hundreds of 'em! Scenic spectacles such as have never before been seen on stage or screen! Sparkling song hits that will keep you whistling all the time!

What a treat for you—for me—for all of us—when the "Footlight Parade" starts marching along at the Strand Theatre.

Be a regular feller and let your friends in on a good thing. Pass along ten copies of this letter to ten friends and tell them what's good for them.

It's an omen of good luck, so don't break the chain.

Your friend,
(Signature)

Flash! . . . Last Minute Coast Wire

Dick Powell has made recordings for Brunswick records of three of the hit numbers in "Footlight Parade."

The songs are "By A Waterfall," Honeymoon Hotel" and "Ah! The Moon Is Here."

Play this up strongly in all your music exploitation. Every music and record dealer will want to display Powell's photo and stills from the picture to push the sale of these new recordings.

Powell has also recorded the theme song from the NRA Vitaphone special "The Road Is Open Again." Also a Brunswick record.

SPECIAL BANNERS FOR LOBBY AND MARQUEE

This line of pennants and banners contains an exceptionally wide variety. The shapes and colors are most popular generally and easily adaptable to varied uses. All the displays offered are durable and weather-proof.

PENNANT AND BANNER DISPLAY

Here's a marquee layout to give your house that real "gala" appearance! The star banners are 36 x 72 inches in contrasting show colors and available at $2.45 each. Title pennants are 28 x 60 inches and $1.25 each. Both are in strong canvas.

COLORFUL VALANCE DRAPE

Title is sewed on in bright blue lettering on a transparent yellow silkolene background. Available in two sizes: 6 feet long @ $4.00 each—9 feet long @ $6.00. Two of these banners hung together in the center of a marquee will make an excellent display in place of the usual swinging sign.

FLASH BURGEE

In two brilliant colors with eyelets ready for stringing. Size 20 x 30 inches and especially priced at 50 cents each.

STREAMER PENNANTS

These have been made up in a brilliant assortment of colors ready to be taped together to fit any desired space. Priced at $1.75 per dozen.

SPECIAL GIANT BANNER

The Entertainment Masterpiece of all Time
WEEK OF OCT-20TH
FOOTLIGHT PARADE
WEEK OF OCT-20TH
JAMES CAGNEY • RUBY KEELER • DICK POWELL • JOAN BLONDELL

30 feet long by 6 feet deep. Use on upper stories of buildings, blank walls, parades, and for stringing across the street. Lettering is in red and blue on white bunting. Specify playdate or special copy and colors. If used for across-the-street display, order double-faced so that lining and backing (gratis) can be made. Price $27.50 each side.

Cash with order or C.O.D. *Order directly from*

METRO FLAG-BANNER CO.

1178 BROADWAY NEW YORK, N. Y.

HEAD THE PARADE WITH YOUR FRONT

This design for your theatre front gives a general layout for a massive and attractive display which can be enhanced by your own showmanship and artistry.

The overhead banner should resemble a proscenium arch of a stage. The background, very colorful shows a row of dancing girl cutouts moving along on a belt. The foreground shows large cutouts of the principal stars: Cagney, Keeler, Blondell and Powell.

The main title is carried in built out letters, transparent for separate illumination or you can use the regulation "gutter" type electric letters.

The footlight base on the overhead banner carries heads of the stars. These heads can be cutout from the 24-sheet style "A."

The right and left panels are semi-circular in shape and carry an arrangement of stills, 22 x 28 cards, insert cards and photo-enlargements of the spectacle production numbers.

The wider panels carry cutouts of James Cagney in a dancing pose. These cutouts may be made from the 3-sheet style "A." Get some action into this cutout because Cagney is a positive sensation in the picture.

The center panel should conceal a loud speaker through which the songs and exploitation record are broadcast. A panel listing all the stars and spectacles will sell the highlights of the show.

Make this front glitter with color! Use extra light to spot the cutouts! Bring into play an abundance of colorful pennants and flags, to dress up your front.

ALL THE FIGURES IN THIS LAYOUT MAY BE CUT OUT FROM THE POSTER PAPER ILLUSTRATED IN THE POSTER ACCESSORY PAGES . . . . THIS IS THE GREATEST LINE OF POSTERS EVER DESIGNED FOR ANY ATTRACTION . . . . MAKE THE MOST OF THEM.

LOBBY BROADCASTING STUNT A BIG DRAW

The lobby broadcasting stunt used successfully at Warner Bros. Hollywood Theatre is a sure fire bet for "Footlight Parade."

The idea was to get the patrons to broadcast their comments after seeing the picture. It turned out to be a popular lobby attraction, getting much favorable comment in the newspapers and from the radio audience as a clever stunt.

To plant the idea carry a short announcement on your screen and in your lobby, explaining that everybody is invited to broadcast their comments on "Footlight Parade" over the radio from the lobby of the theatre. Have several aides on hand to induce the patrons to say a few words about the picture. Once you get them near you, you can carry on a personal conversation by a cordial greeting and feeding them questions which are bound to be answered favorably.

Be sure to get the newspaper people and dramatic editors to have their say; and don't overlook any other important personage or society women.

Arrange with your local radio station to carry the feature. Have the radio announcer or better yet, you—yourself carry a small microphone—the portable type that could be carried around or placed on your coat lapel. In this manner the announcer's greetings and introductions followed by the patrons' comments are carried on as a personal conversation.

Between the patrons' comments you can repeat plugs for the picture, mentioning the stars, the magnificent production numbers, the gorgeous girls and the song hits. Ask the people who are listening in to phone the theatre or the radio station to let you know how the program is being received. If possible offer to acknowledge their messages over the radio.

Once you get the ball rolling and by-standers see that others are broadcasting, it will be easy to get more people to follow.

USE 24-SHEET AS JIG-SAW GAG

Style "A" 24-sheet lends itself to a good interest-arousing exploitation angle that capitalizes on the still-extant craze for jig-saw puzzles.

Mount the brilliant poster on beaver board and cut it up. Station an attractively-costumed girl in your lobby with the large jig-saw pieces and to assemble the pieces on the 24-sheet.

The stunt will undoubtedly attract people into the spirit of the thing and help the girl assemble the poster. It will be good for many laughs and the best kind of attention to "Footlight Parade." During the run of the picture, the same stunt can be worked on the marquee.

This exploitation idea can be used successfully in empty store windows, using the 6-sheets instead of the 24-sheet. The brilliant paper is clearly illustrated in the poster accessory section of this merchandising plan. Your sign shop can easily handle the mechanical details of this stunt.

BEARD CRITICS FOR LAUGH GAG

Exhibitors who are intimate with local motion picture critics may see fit to use this stunt.

Get pictures of the reviewers and arrange them as for a lobby display. Have your artist paint beards on the photos and append this copy to the layout:

"Camden critics will look like this before they will see another picture as great as "Footlight Parade!"

It is essential that the exhibitor know the critics well enough to work this stunt without incurring their wrath. The display will draw many laughs and, in all probability, will evoke humorous comment from the critics themselves in their newspaper columns, with attendant free plugs for " Footlight Parade."

GET ARTISTS TO PAINT CUTOUTS

If you use the life-size cutouts shown in a subsequent page of this section, here's a stunt that will get plenty of onlookers.

Advise your local art school, high school and college that in your lobby you have several life-sized figures in natural colors which they can use as models for drawings from life throughout the run of "Footlight Parade."

Inform them that as there are several of these figures on display, students can select the type of model they prefer and that the spaciousness of your lobby will provide ample room and as much freedom as is desired.

To create an even wider interest among the participants, offer an award for the best figure drawn. Newspaper photos of the artists at work, of the winner and his portrait and the model, will add to the word-of-mouth notice your stunt is certain to attract.

PEP UP YOUR HOUSE STAFF

Be sure to call your staff together some time before the coming of the picture for the purpose of arousing their enthusiasm. Acquaint them with the unusual efforts you are making in all lines to put over "Footlight Parade." Urge them to talk it up to all their friends and to your patrons thus starting a word-of-mouth campaign, which is, the most effective publicity. If possible arrange a pre-showing of the picture, so that they may speak from first hand knowledge, and realize the magnitude and splendor of "Footlight Parade."

Oh, Those Posters!

SOMETHING NEW IN STANDEES!

JAMES CAGNEY

1

RUBY KEELER

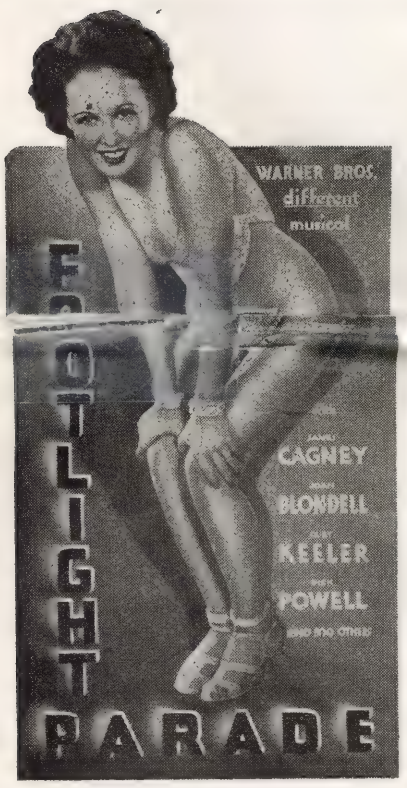
2

DICK POWELL

3

JOAN BLONDELL

4



5

The standees on this page offer a brand new technique in displays conceived by Warner Bros. and never shown before! Each figure is photographically enlarged to life-size, beautifully colored and stands in relief *out of the background* in an animated effect never before achieved! Backgrounds are treated in beautiful, waterproof colors. Printing mechanics make illustration of the effect impossible here, but all exchanges have these figures on display—you owe it to yourself to see them. Each display is easel-backed.

In addition to regular lobby use the figures can be placed at gasoline stations and other roadside spots. Actual size of each display is 72″ x 36″.

Standees can be ordered individually *(by number)* or in set. Prices F. O. B. New York—no extra charge for crating.

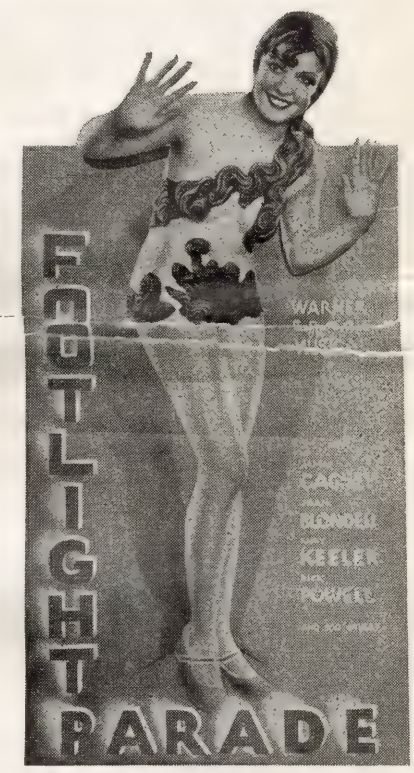
Price—$6.95 each. Except style Nos. 9 and 10.

Order direct from:

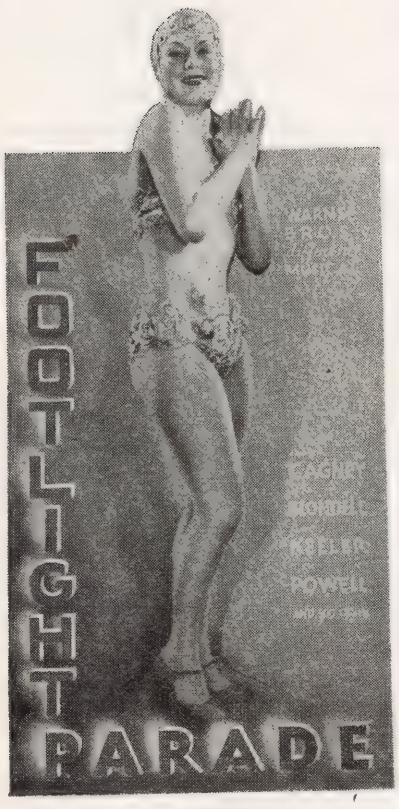
PHOTOCOLOR STUDIOS

220 West 42nd Street **New York City**

TWO SET PIECES—Style No. 9 or No. 10—Figures are life-size gorgeously colored and cut out. Shipped complete with easel back. Actual size 75″ by 40″. $9.75 EACH.



6



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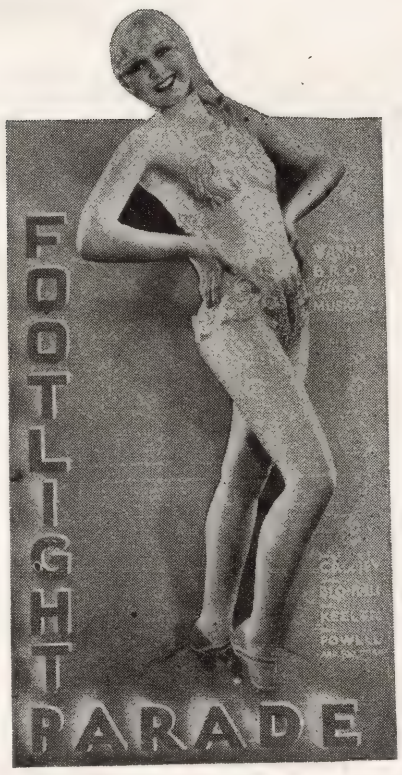


8

THESE SET PIECES will add an effective touch to your front display on both sides of the box-office.

WARNER BROS.
different MUSICAL
"FOOTLIGHT PARADE"
JAMES CAGNEY JOAN BLONDELL RUBY KEELER DICK POWELL
And 300 most beautiful girls in the world

9

10

HOW TO UTILIZE POSTERS AS POWERFUL CUT-OUT DISPLAYS

The brilliant, ticket-selling Posters for "Footlight Parade" have been so designed that they lend themselves readily to smash cut-outs, suitable for *lobby, marquee* and for *spotting* around town. After you have mounted the cut-outs, a coat of clear shellac will give a real high class lobby.

STYLE A—24 SHEET

In order to facilitate your planning the use of the paper, for cut-outs, we are outlining for you just how to best use the paper.

Each of the eight figures of the girls, will cut out into a gorgeous figure over six feet tall. Mount these on beaver board and use for lobby and marquee display. Also plant them at gasoline stations, etc.

Each of the nine stars heads including name, will cut out into heads three and one-half feet wide. These can be used as wall and lobby panels and also for window displays. Note that the 24-sheet has been so laid out that no cutting line runs through the figures.

STYLE B—3 SHEET

Is particularly suitable for cutout and mounting. The figure of the glorious girl can be used on each corner of the marquee with ribbons extending to the roof.

STYLE A—3 SHEET

The figure of James Cagney will make a great cut-out, mounted in front of your lobby.

6 SHEET

The figure of the human fountain, printed in one piece on a 38 x 48 sheet, will make a magnificent cutout, which when mounted will give the grandest kind of lobby display.

3 Special Art Posters Make Fine Lobby Display

20x60—*Style A* 40x60 20x60—*Style B*

These special art posters, *printed in the silk screen effect*, are made available to exhibitors through exchanges for the first time in history! Less expensive than ordinary silk screen posters they are printed in brilliant colors, are more lavish in design and highly effective. Framed or mounted on beaver board they constitute a complete lobby group in themselves.

Available at your exchange at these exceptionally low prices:

20x60's—Two for $1.75. Singly—$.95 each. 40x60—$1.75.

Be sure to specify style desired if ordered individually

12 STYLES OF NOVELTY HERALDS GIVE YOU SOMETHING DIFFERENT WITH WHICH TO SELL THIS BIG SHOW

Here is a decidedly novel novelty in the way of heralds. As you can see from the above illustration the heralds are made up of 12 different, beautiful girls in the picture. Each 1000 heralds contains an even assortment of the 12 styles, which are printed on stiff stock, size 9″ x 4″, in striking colors. This is the type of herald that men and women love to keep—to show their friends and to tack on the walls in their homes.

A grand way to use these heralds would be to offer a couple of free tickets to "Footlight Parade," to all who can present a collection of the entire 12 heralds to the theatre. We suggest, if you adopt this stunt, that you hold out one of the styles for several days after you have issued the rest, in order to get people hunting for the last one.

Since each 1000 heralds will consist of about 83 of each style, you can regulate the number of passes you may have to give, by limiting the number of the key heralds you issue.

The price of the heralds is slightly more than the average cost, but you will find them really a remarkably cheap buy because of the vast amount of good they will do you. A strong ad is on the back with space for your imprint.

Please bear in mind that the units of 12 styles will not be broken up, should you have a preference for more of one style than another.

Price $4.00 per M from 1 to 5 M;
3.75 per M from 5 M and over

Order from your exchange.

SPECIAL ORDER BLANK – *"FOOTLIGHT PARADE"*

PRODUCTION	POSTERS: One Sheets (1 to 50 at 15c ea.; 51 to 100 at 13c ea.; Over 100 at 11c ea.)	POSTERS: Three Sheets (1 to 25 at 40c ea.; Over 25 at 30c ea.)	POSTERS: Six Sheets (1 to 10 at 75c ea.; 11 to 20 at 70c ea.; Over 20 at 65c ea.)	POSTERS: Twenty-four Sheets (Up to 25 at $2.00 each.; Over 25 at $1.75 each.)	POSTERS: 40x60 Enlargement (Blow up of ad in color) Each 50c	WINDOW CARDS (1 to 50 at 7c ea.; 51 to 100 at 6c ea.; Over 100 at 5½c ea.)	LOBBY DISPLAYS: 11 x 14 75c Set of 8	LOBBY DISPLAYS: 22 x 28 80c Set of 2	INSERT CARDS (1 to 25 at 25c ea.; 26 to 50 at 22c ea.; 51 to 100 at 20c ea.; Over 100 at 18c ea.)	SLIDE 15c	STILLS 8 x 10 10c Each	HERALDS (1000 to 5000 at $4.00 per M.; Over 5000 at $3.75 per M.)	DISPLAYS 27x64—6 styles Set of 6—$2.00. Each 40c	SPECIAL ART POSTERS (2 styles 20x60 — In color on heavy stock —Set of two $1.75. Single 95c. 1 Style 40x60 — In color on heavy stock —$1.75 Each.)	AMOUNT

Merchandising Plans Gratis — Mail this order with your check early enough to insure advertising reaching you before play date

Theatre_____

Owner_____ Address_____

THESE PRICES FOR U.S.A. ONLY.

MAIL IMMEDIATELY TO YOUR LOCAL VITAGRAPH EXCHANGE

Posters & Accessories

SPECIAL FLASH LOBBY DISPLAYS

FOOTLIGHT PARADE
JAMES CAGNEY · JOAN BLONDELL
RUBY KEELER · DICK POWELL
FRANK McHUGH · RUTH DONNELLY
GUY KIBBEE · HUGH HERBERT
DIRECTED BY LLOYD BACON
NUMBERS CREATED AND STAGED BY BUSBY BERKELEY
A WARNER BROS. and VITAPHONE PICTURE

INSERT CARD

22 x 28 — *Style "A"*

22 x 28 — *Style "B"*

In addition to the usual lobby display, these three accessories can be used individually on the front and planted in window tie-ups.

A varnished finish adds lustre to the brilliant coloring of these units. At your exchange at the usual low price!

SIX STUNNING 27x64 DISPLAYS

This accessory, introduced for the first time on "Gold Diggers," was tremendously popular. Done in color and presenting the four biggest stars and two of the chorus beauties, they offer a wide range of special uses. In addition to regular advance and current display in your lobby they are in convenient size for posting in store windows, trucks and for city-wide wall sniping. Especially priced at your exchange at 40c each or $2 for the set of six. ***Style numbers must be specified if ordered individually.***

Style "A"

Style "B"

Style "C"

Style "D"

Style "E"

Style "F"

Posters & Accessories

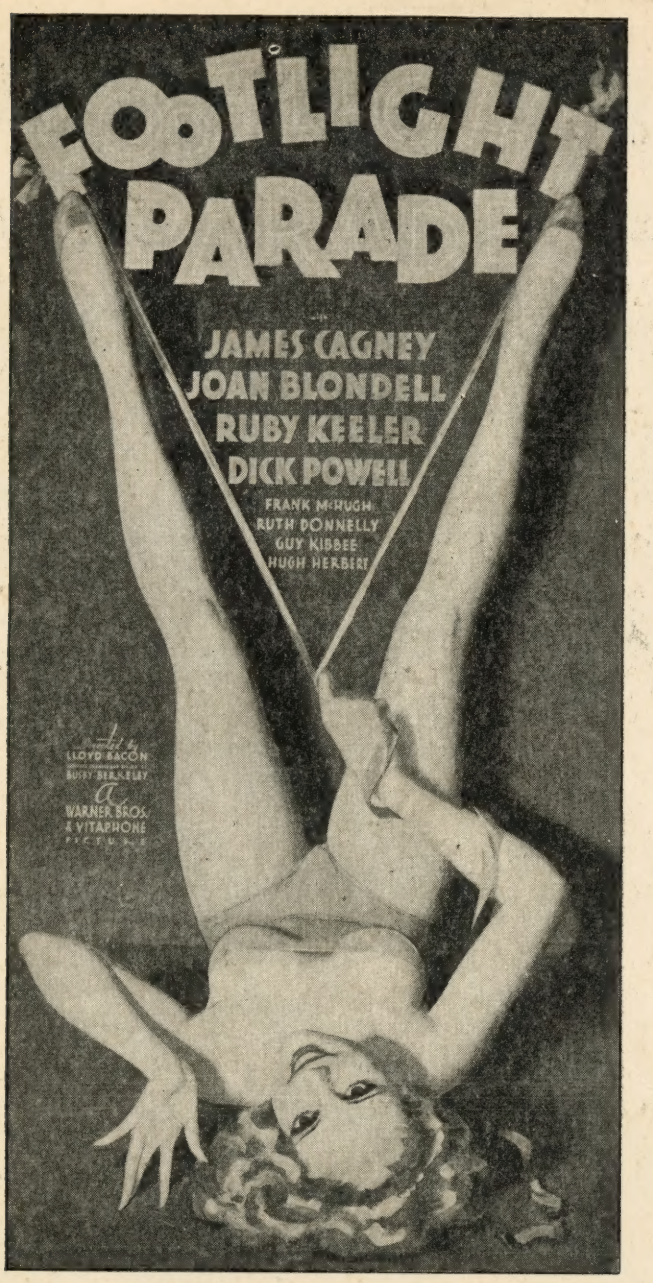
OUTDOOR CAMPAIGN

THREE SHEET — *Style A*

Here's the paper with which to plug the "Cag- [illegible] from your boards. And the [illegible] et their share of the spotlight [illegible] The figure of Cagney can be very effectively cut out.

SIX SHEET

"Big stars in a big spectacle" is the message. this poster will shout for miles! Centerpiece, 36x48 and in full color, is printed in one piece and can be cut out and mounted for marquee or lobby.



THREE SHEET — *Style B*

Here's the "leg angle" for your poster campaign! Girl can be cut out of the background and placed in each corner of the marquee with a string of pennants or ribbons attached to her hand and extending to the roof.

ONE SHEET — *Style B*
and
MIDGET WINDOW CARD

"Girls and stars" are combined to make this accessory one of the strongest of your outdoor ads. Midget window card is designed for windows which ordinarily will not give you display space. A neat, inexpensive frame for the card will assure you of continued space in future.

ANOTHER OF WARNER BROS. GLITTERING PARADE OF MUSICAL SENSATIONS
SURPASSING EVEN "42nd STREET" and "GOLD DIGGERS OF 1933"
"FOOTLIGHT PARADE"
JIMMY CAGNEY
JOAN BLONDELL
RUBY KEELER
DICK POWELL
and hundreds more of your screen favorites
250 OF THE WORLD'S MOST GORGEOUS GIRLS
Directed by LLOYD BACON
Dance Numbers by BUSBY BERKELEY

SLIDE

In full color and ready for use.

ONE SHEET—*Style A*
and
WINDOW CARD

Packed with color and combining the "stars, spectacle and song" appeal with an interesting effect.

Posters & Accessories

24 SHEET

Style A

This is one of the most attractive and useful posters ever offered. Each of the eight figures of the girls will cut out into a gorgeous figure over six feet tall. Mount these on beaver-board and use for a lobby and marquee display. They can also be planted at gasoline stations, etc. Each of the star heads will cut out 3 and one half feet wide. These can be used as wall and lobby panels and window displays. The illustration on this paper is so designed that no cutting line runs through the figures.

●

COLOR DESCRIPTION:

Background is treated in dark green and black. Title is lettered in white with a yellow outline and names in yellow. All figures are in vivid natural colors.

24 SHEET

Style B

This too, is an eye-filler bound to get the attention of all who walk, run or ride. Figures range from ten feet in height to five feet.

●

COLOR DESCRIPTION:

Background is in purple and title in dark blue with an orange shadow. Billing is dark green on a yellow panel.

TWO STYLES OF BRILLIANT 24-SHEETS

Scanned from the United Artists collection at the Wisconsin Center for Film and Theater Research, with support from Matthew and Natalie Bernstein.

Wisconsin Center
for Film and Theater Research

http://wcftr.commarts.wisc.edu

MEDIA HISTORY
DIGITAL LIBRARY

www.mediahistoryproject.org